

G. Schirmer's Editions
of
Oratorios and Cantatas

THE MESSIAH

An Oratorio

For Four-Part Chorus of Mixed Voices,
Soprano, Alto, Tenor, and Bass Soli
and Piano

by

G. F. HANDEL

Edited by

T. TERTIUS NOBLE

Revised According to
Handel's Original Score by

MAX SPICKER

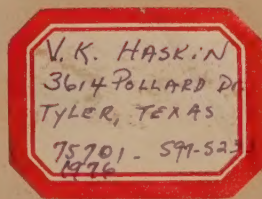
➤ Vocal Score, complete Paper,
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Organ Score, complete . . .

The Choruses (with Piano Acc.)

The Christmas Section . . .

Printed in U. S. A.



G. SCHIRMER

New York/London

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Vocal Score, Complete

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INTRODUCTORY NOTE

THE MESSIAH, Händel's most successful and best-known oratorio, was composed in the year 1741 in twenty-four days, from August the 22d to September the 14th. It was first performed at a concert given for charitable purposes at Dublin, Ireland, on April the 13th, 1742, Händel conducting the performance in person.

According to the historical evidence, Händel knew that the Dublin orchestral and choral resources were by no means on a par with those of London, and was markedly influenced by this circumstance in the composition of his work. In his choruses he did not go beyond four-part writing, and kept his orchestra within the most modest limits, so that no instrument except violin and trumpet plays a solo part, and oboe and bassoon do not appear at all in the score, although these instruments participated in the performance, as was proved by a later discovery of orchestra-parts written for both. Thereafter Händel, beginning with March the 23d, 1743, brought out *The Messiah* every year in London with great applause; in the course of time he made various alterations in certain numbers, set several new ones to music, transcribed a few arias for different voices, but left the work as a whole unchanged, both vocally and instrumentally, from its original form; thus bearing witness that, despite its limitations, this primitive conception of the work was likewise the enduring one.

As the centuries have passed, a considerable number of vocal scores have, of course, been made after Händel's partition; notably that by Dr. Clarke (Whitfield-Clarke, 1809), and a later one by Vincent Novello. Their value, however, was more or less doubtful, their character being rather that of transcriptions in pianoforte style, with not infrequent arbitrary or capricious aberrations, than a faithful and exact reduction of the orchestral score. Neither have the more recent editions of vocal scores based on the Mozart orchestra score, with its many contrapuntal charms, quite fulfilled expectations, as they materially increased the difficulty of the piano part.

Hence, a vocal score which should be in every way reliable and practical has become a matter of prime necessity. The present edition agrees at every point with Händel's original score, as it follows the facsimile edition of this

latter with most careful exactitude. Slight deviations from the original, which in the course of many years have obtained almost traditional authority, are inserted in small notes in every case, the professional artist being left free to employ them or not, at his discretion.

With regard to the performance of this grand work by chorus and soloists, much of importance might be said; but this would lead too far afield, and we shall, therefore, confine ourselves to the matters of chiefest concern. The direction of the choruses, which in our Master's works are for the most part peculiarly prominent in their monumental character, will naturally be entrusted to competent chorus conductors, who will care for crystallising precision of execution and a clear, logical conception, and who are responsible for these points.

The interpretation of their parts by the soloists is a different affair. Here we confront the weighty question: "May the soloist proceed subjectively, or must he proceed objectively?" Probably the best answer to this crucial query is found in a passage from the unrivalled work of an authority in this province, namely, "Die Lehre von der vokalen Ornamentik des 17. und 18. Jahrhunderts," by Dr. Hugo Goldschmidt. He writes: "The essence of reproduction, to feel and re-create that which was felt and imparted by the creator, does not exclude—within natural limitations—the assertion of creative power. The modern theory of æsthetics founded by Lipps rightly proceeds from the idea, that the interpreting artist creates, in a sense, the work anew. With his gradual penetration of the art-work he creates new values, which are of the highest importance for art, because, without them, the creations of the great masters are only so much writing, and thus remain sealed to enjoyment. But the interpreter's work is no mere execution, comparable, let us say, to that of the builder who transmutes the architect's plans into material reality. His task is rather to seize the vital conception of the art-work, to blend it with his own ego and the views of his period, and thus to imbue it with life and effectiveness. Whether singer or instrumentalist, he is a child of his time. His artistry is a product of its mental culture. It develops and changes with the evolution of artistic requirements. His formative and emotional powers are

derived from the spirit of the epoch to which he belongs. Consequently, we shall always approach the art-productions of earlier times through the medium of our own spiritual and emotional nature. It follows, that the domain which such artistic reproduction may open to us, although of great extent, and as broad in scope as the points of contact with modern sensibility can reach, will be dependent in any given period on a constantly shifting relation to the treasures of former ages. The genuine, great masterworks of the past retain their importance; they are immortal; but our relations to them are not constant, and change with the changing impressionability of the times. We hear the works of these past-masters of former centuries—of Palestrina, Gabrieli, Händel and Bach, yes, even of Mozart and Beethoven—with other ears than our forefathers, or even than our grandfathers. What we have experienced since their time, whatever we have wrested to our eternal gain, this it is which sounds in those works to our ears. Much that charmed former generations has no effect in ours; so much is part and parcel of the time which gave it birth, and decays with its passing. Only what is exalted over time and place remains as eternal gain; and here, again, another generation finds new treasures that earlier ones passed by unheeding. This is the unfailing criterion of true greatness, that its creations continually beget ever-new, ever-changing values, that they bring to each successive generation new revelations. Consider the history of Händel's art. The eighteenth century, in its latter half, admired it in the form of arrangements by contemporaries, those by Mozart and Hiller. Our present-day musical interpretation—on Dr. Chrysander's initiative—has gone back to the historically authenticated form, and disclosed to us the true Händel in his full grandeur. But it owes its success, not to a recognition that things must be so because Händel would have them so, but because they appeal more directly to our sense and feeling than do the arrangements of the eighteenth and nineteenth centuries."

Such are the pregnant and weighty pronouncements of an experienced man, deeply versed in musico-historical lore and research. They should be of the highest value to the serious artist.

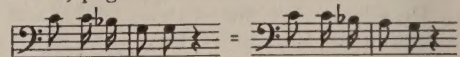
Here a word shall be said touching the employment of the appoggiaturas in the recitatives and (in isolated cases) also in the arias. They are, of course, not given in this edition, or indicated only very infrequently.

The Appoggiatura, in Händel's works, must be treated with the utmost caution and nicest discrimination. It should never be regarded as a mere ornament, but always fulfil some declamatory, melodic or harmonic function. Do not lose sight of the fact, that the appoggiatura lends greater elasticity and emphasis to the flow of melody and declamation, and also to the musical expression; at the same time, one cannot be too careful not to introduce it too often, for this would doubtless produce an unpleasing and inadmissible monotony instead of enhancing the effect.

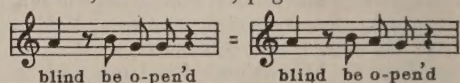
According to historical evidence, Händel permitted his singers to employ appoggiaturas, and even melismata and cadences, in the arias of his oratorios; he invariably insisted, however, that they should not be mere embellishments serving simply for outward display of vocal effect, but calculated to promote the melodic flow and declamatory expression, and must, consequently, possess musical meaning and value. Mistakes in the use of these ornaments can be prevented only by a thorough knowledge of the development of vocal embellishments, a certain penetration into the spirit of Händel's oratorios, and a refined taste in matters pertaining to musical æsthetics.

The Appoggiatura is unquestionably the most important and most frequently employed among the ornaments, and a few general observations concerning the principles involved can hardly fail to be welcome; more especially as they are accompanied by a number of practical illustrations.

An appoggiatura is in place where its introduction brings about a diatonic succession, and more particularly across the bar, in order to avoid the leap of a third; for example in No. 5, page 26:

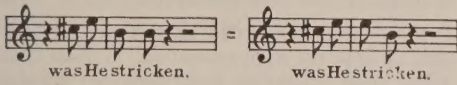
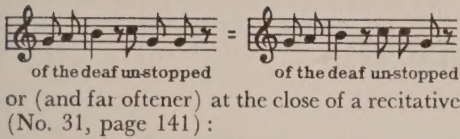


cometo His temple cometo His temple
and similarly within the boundaries of one measure, as in No. 19, page 94:

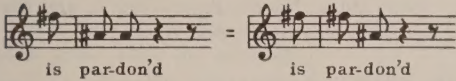


These latter must, however, be introduced with careful discrimination; otherwise appoggiaturas of this sort are very apt to produce a feeling of monotony and an interruption of the melodic flow. Another species of appoggiatura which may be used very effectively is the leap to the fourth below; this occurs both in the midst of a measure (No. 19, page 94):

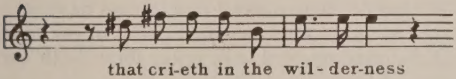
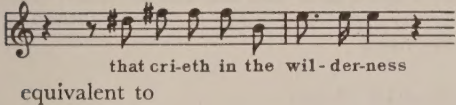
INTRODUCTORY NOTE



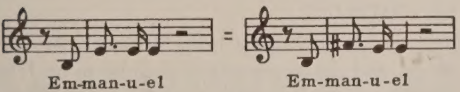
Besides these, the leap of the appoggiatura to the sixth below is occasionally met with (No. 2, page 9) :



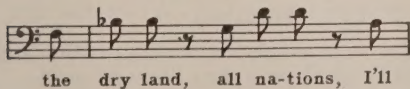
The appoggiatura leading upward by a step is seldom or never employed; leading up by a leap it is very successfully applied in certain cases, for example in No. 2, page 9:



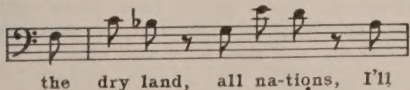
or No. 8, page 47:



Great discretion and sound judgment are, however, very necessary for governing the employment of this upward-leaping appoggiatura; for if, in a quite analogous situation, as shown in No. 5, page 25:



the appoggiatura were introduced at the similar points:



Illustrations of this kind show most convincingly how important it is that the singer should treat each case, as it arises, logically and

discreetly, and how the appoggiature, in apparently analogous situations, must sometimes be employed and at other avoided. The finest and most striking examples of this description, in our opinion, are those given by Händel in *The Messiah* on page 129 (No. 29): "Thy rebuke hath broken His heart," and on page 140 (No. 30): "Behold, and see." These two numbers, which are among the most beautiful, sublime and affecting of all that Händel has given us in his oratorios, and which convey a sense of mournful, hopeless anxiety in a manner of almost unparalleled realism, should be attentively studied by every oratorio-singer who truly loves his art.

We seize this occasion to direct attention to another important matter, which ought to be mentioned, if for no other reason, because it is unnoticed in all the other vocal scores. We refer to the chorus "Glory to God!" page 82 (No. 17). Here Händel inserted in his original score the following phrase: "da lontano e un poco piano" (as from a distance, and rather softly); and only thus should this chorus be performed. It appears to us that, relying on Händel's directions for the dynamics of this number, there can be no doubt that he intended a gradual approach (augmentation) of this solemn chant, as of an increasingly urgent, divinely inspired announcement, followed by an equally gradual *decrescendo* withdrawal. Supporting evidence is found in the postlude, which, after a grand *fortissimo* climax of the chorus, dies away to a whispered *pianissimo*.—The authenticity of the above reading has occasionally been called in question, with argument both in speech and writing; but such questioning can rest only on a lack of acquaintance—or an inexact acquaintance—with Händel's original score. So, in order to settle this important point definitely, we publish at the beginning of this edition a facsimile of the first page of this chorus from Händel's original manuscript, which should suffice to set the question at rest forever.

In our edition the greatest care has also been bestowed upon the word-text, and each number provided with a correct reference to the corresponding section in the Bible.

We can, therefore, publish this edition with the consciousness that it has been prepared with the thoroughness and reverent care due to this eternally beautiful masterwork.

MAX SPICKER.

New York, March, 1912.

THE MESSIAH

PART I

1. OVERTURE

2. RECIT. *Accompanied.* (TENOR)

Comfort ye, comfort ye my people, saith your God; speak ye comfortably to Jerusalem; and cry unto her, that her warfare is accomplished, that her iniquity is pardoned.

The voice of him that crieth in the wilderness, Prepare ye the way of the Lord, make straight in the desert a highway for our God.

3. AIR (TENOR)

Every valley shall be exalted, and every mountain and hill made low; the crooked straight, and the rough places plain.

4. CHORUS

And the glory of the Lord shall be revealed, and all flesh shall see it together; for the mouth of the Lord hath spoken it.

5. RECIT. *Accompanied.* (BASS)

Thus saith the Lord of Hosts:—Yet once a little while and I will shake the heavens, and the earth, the sea, and the dry land; and I will shake all nations, and the desire of all nations shall come.

The Lord, whom ye seek, shall suddenly come to his temple, even the messenger of the covenant, whom ye delight in; Behold, He shall come, saith the Lord of Hosts.

6. AIR (BASS)

But who may abide the day of His coming, and who shall stand when He appeareth?

For He is like a refiner's fire.

7. CHORUS

And He shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness.

8. RECIT. (ALTO)

Behold, a virgin shall conceive, and bear a Son, and shall call his name EMMANUEL, God with us.

9. AIR (ALTO) AND CHORUS

O thou that tellest good tidings to Zion, get thee up into the high mountain; O thou that tellest good tidings to Jerusalem, lift up thy voice with strength; lift it up, be not afraid; say unto the cities of Judah, Behold your God!

Arise, shine, for thy light is come, and the glory of the Lord is risen upon thee.

10. RECIT. *Accompanied.* (BASS)

For, behold, darkness shall cover the earth, and gross darkness the people; but the Lord shall arise upon thee, and His glory shall be seen upon thee, and the Gentiles shall come to thy light, and kings to the brightness of thy rising.

11. AIR (BASS)

The people that walked in darkness have seen a great light: and they that dwell in the land of the shadow of death, upon them hath the light shined.

12. CHORUS

For unto us a Child is born, unto us a Son is given, and the government shall be upon His shoulder: and His name shall be called Wonderful, Counsellor, the Mighty God, the Everlasting Father, the Prince of Peace.

13. PASTORAL SYMPHONY

14. RECIT. (SOPRANO)

There were shepherds abiding in the field, keeping watch over their flocks by night.

RECIT. *Accompanied.* (SOPRANO)

And lo! the angel of the Lord came upon them, and the glory of the Lord shone round about them, and they were sore afraid.

15. RECIT. (SOPRANO)

And the angel said unto them, Fear not; for, behold, I bring you good tidings of great joy, which shall be to all people.

For unto you is born this day in the city of David a Saviour, which is Christ the Lord.

16. RECIT. *Accompanied.* (SOPRANO)

And suddenly there was with the angel a multitude of the heavenly host praising God, and saying:

17. CHORUS

Glory to God in the highest, and peace on earth, good will towards men.

18. AIR (SOPRANO)

Rejoice greatly, O daughter of Zion; Shout, O daughter of Jerusalem: behold, thy king cometh unto thee.

He is the righteous Saviour, and He shall speak peace unto the heathen.

19. RECIT. (ALTO)

Then shall the eyes of the blind be opened,

and the ears of the deaf unstoppèd; then shall the lame man leap as an hart, and the tongue of the dumb shall sing.

20. AIR (ALTO)

He shall feed His flock like a shepherd; and He shall gather the lambs with His arm, and carry them in His bosom, and gently lead those that are with young.

AIR (SOPRANO)

Come unto Him, all ye that labour and are heavy laden, and He shall give you rest.

Take His yoke upon you, and learn of Him; for He is meek and lowly of heart: and ye shall find rest unto your souls.

21. CHORUS

His yoke is easy and His burthen is light.

PART II

22. CHORUS

Behold the Lamb of God, that taketh away the sins of the world.

23. AIR (ALTO)

He was despised and rejected of men: a man of sorrows, and acquainted with grief.

*[He gave His back to the smiters, and His cheeks to them that plucked off the hair: He hid not His face from shame and spitting.]

24. CHORUS

Surely He hath borne our griefs, and carried our sorrows; He was wounded for our transgressions; He was bruised for our iniquities; the chastisement of our peace was upon Him.

25. CHORUS

And with His stripes we are healed.

26. CHORUS

All we like sheep have gone astray; we have turned every one to his own way; and the Lord hath laid on Him the iniquity of us all.

*The latter part of this Air is usually omitted.

27. RECIT. *Accompanied.* (TENOR)

All they that see Him, laugh Him to scorn, they shoot out their lips, and shake their heads, saying:—

28. CHORUS

He trusted in God that He would deliver Him; let Him deliver Him, if He delight in Him.

29. RECIT. *Accompanied.* (TENOR)

Thy rebuke hath broken His heart; He is full of heaviness. He looked for some to have pity on Him, but there was no man; neither found He any to comfort Him.

30. AIR (TENOR)

Behold, and see if there be any sorrow like unto His sorrow.

31. RECIT. *Accompanied.* (TENOR)

He was cut off out of the land of the living: for the transgression of Thy people was He stricken.

32. AIR (TENOR)

But Thou didst not leave His soul in hell; nor didst Thou suffer Thy Holy One to see corruption.

33. CHORUS

Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of glory shall come in.

Who is the King of glory? The Lord strong and mighty, the Lord mighty in battle.

Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of glory shall come in.

Who is the King of glory? The Lord of Hosts, He is the King of glory.

34. RECIT. (TENOR)

Unto which of the angels said He at any time, Thou art my Son, this day have I begotten Thee?

35. CHORUS

Let all the angels of God worship Him.

36. AIR* (BASS)

[Thou art gone up on high, Thou hast led captivity captive, and received gifts for men; yea, even for Thine enemies, that the Lord God might dwell among them.]

37. CHORUS

The Lord gave the word: great was the company of the preachers.

38. AIR (SOPRANO)

How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things.

39. CHORUS

Their sound is gone out into all lands, and their words unto the ends of the world.

40. AIR (BASS)

Why do the nations so furiously rage together? [and] why do the people imagine a vain thing?

The kings of the earth rise up, and the rulers take counsel together against the Lord, and against His Anointed.

41. CHORUS

Let us break their bonds asunder, and cast away their yokes from us.

42. RECIT. (TENOR)

He that dwelleth in heaven shall laugh them to scorn; the Lord shall have them in derision

43. AIR (TENOR)

Thou shalt break them with a rod of iron. Thou shalt dash them in pieces like a potter's vessel.

44. CHORUS

HALLELUJAH! for the Lord God omnipotent reigneth.

The kingdom of this world is become the kingdom of our Lord, and of His Christ: and He shall reign for ever and ever.

KING OF KINGS, AND LORD OF LORDS, HALLELUJAH!

PART III

45. AIR (SOPRANO)

I know that my Redeemer liveth, and that He shall stand at the latter day upon the earth:

And though worms destroy this body, yet in my flesh shall I see God.

For now is Christ risen from the dead, the first-fruits of them that sleep.

**This air is usually omitted.*

46. CHORUS

Since by man came death, by man came also the resurrection of the dead. For as in Adam all die, even so in Christ shall all be made alive.

47. RECIT. *Accompanied.* (BASS)

Behold, I tell you a mystery: We shall not all

sleep; but we shall all be changed in a moment, in a twinkling of an eye, at the last trumpet.

48. AIR (BASS)

The trumpet shall sound, and the dead shall be raised in corruptible, and we shall be changed.

*[For this corruptible must put on incorruption, and this mortal must put on immortality.]

49. RECIT.† (ALTO)

Then shall be brought to pass the saying that is written: Death is swallowed up in victory.

50. DUET (ALTO AND TENOR)

O death, where is thy sting? O grave, where is thy victory? The sting of death is sin, and the strength of sin is the law.

51. CHORUS

But thanks be to God, who giveth us the victory through our Lord Jesus Christ.

52. AIR (SOPRANO)

If God be for us, who can be against us? who shall lay any thing to the charge of God's elect? It is God that justifieth, who is he that condemneth?

It is Christ that died, yea, rather, that is risen again, who is at the right hand of God, who makes intercession for us.

53. CHORUS

Worthy is the Lamb that was slain, and hath redeemed us to God by His blood, to receive power, and riches, and wisdom, and strength, and honour, and glory, and blessing.

Blessing and honour, glory and power, be unto Him that sitteth upon the throne, and unto the Lamb, for ever and ever.
Amen.

**The latter part of this Air is usually omitted.*
†This and the three following pieces are sometimes omitted.

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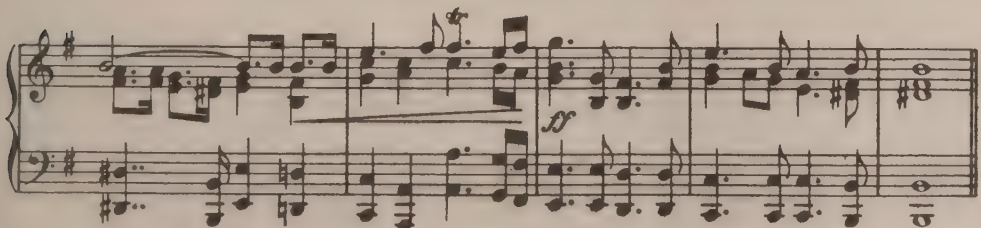
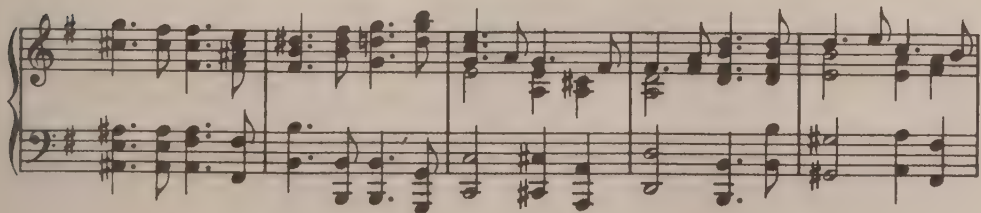
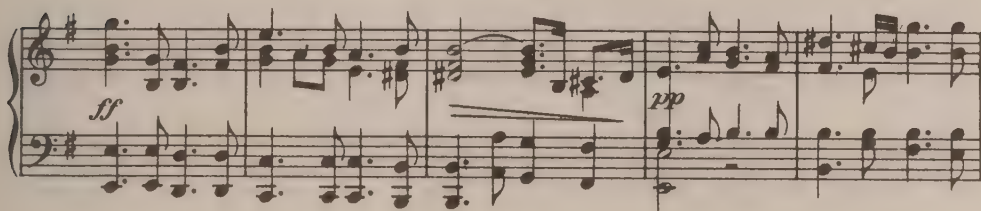
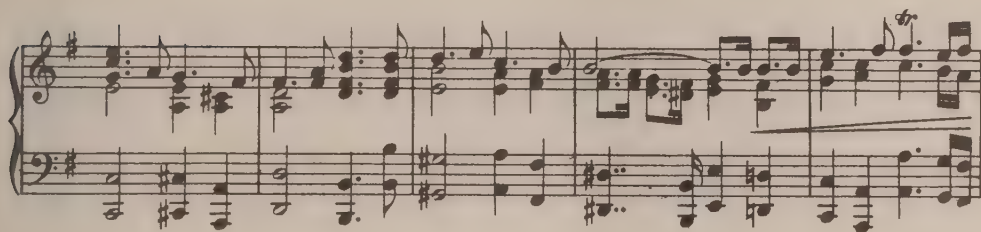
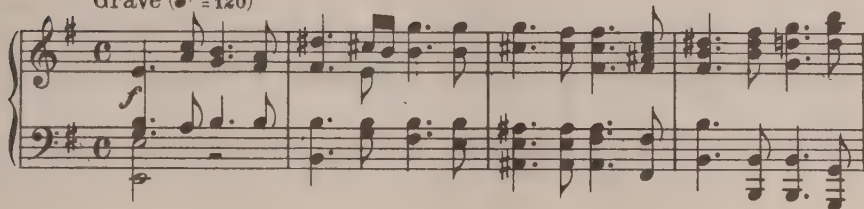
THE MESSIAH

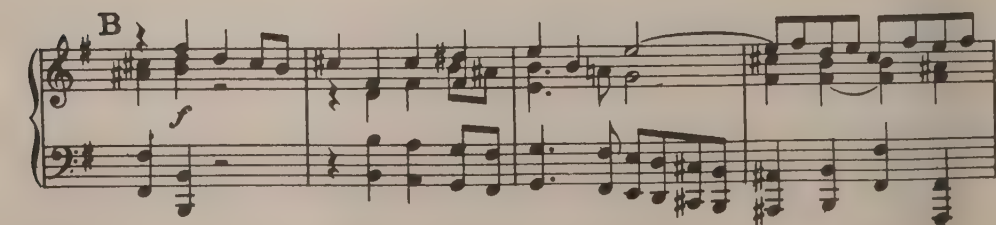
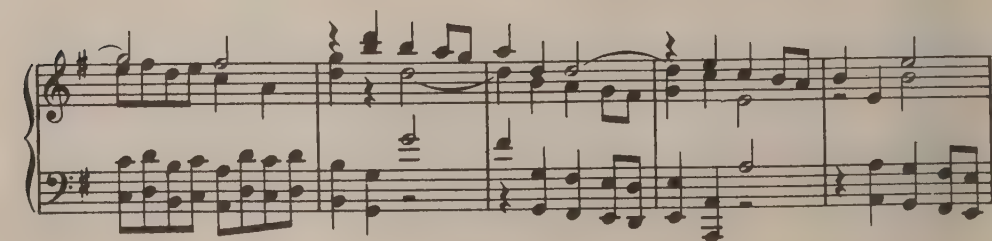
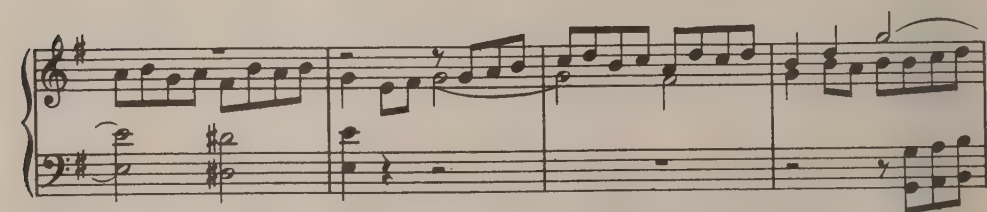
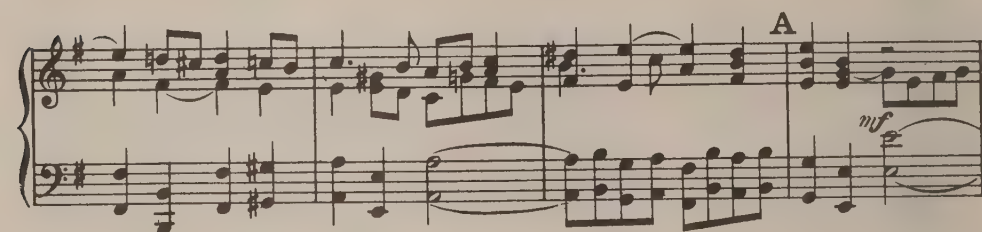
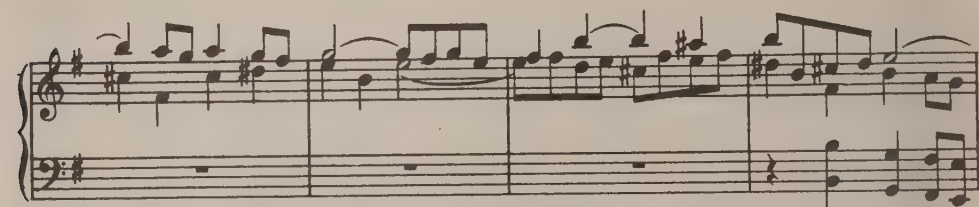
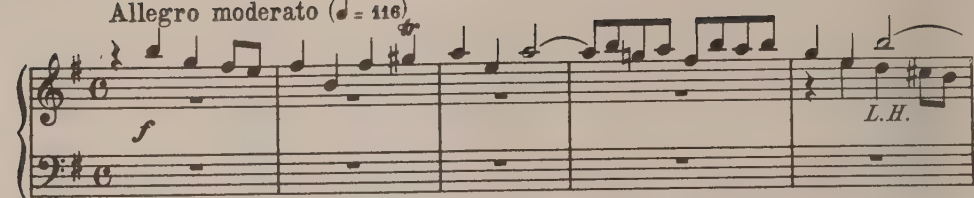
PART I

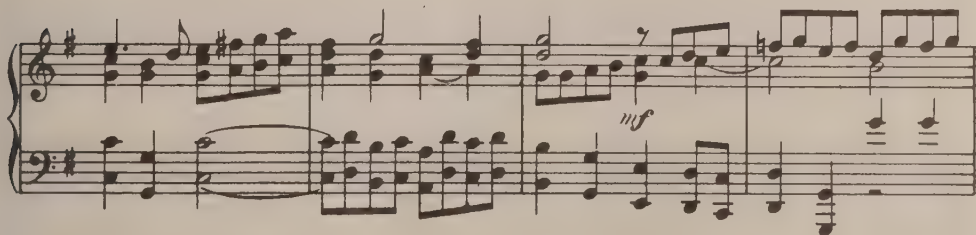
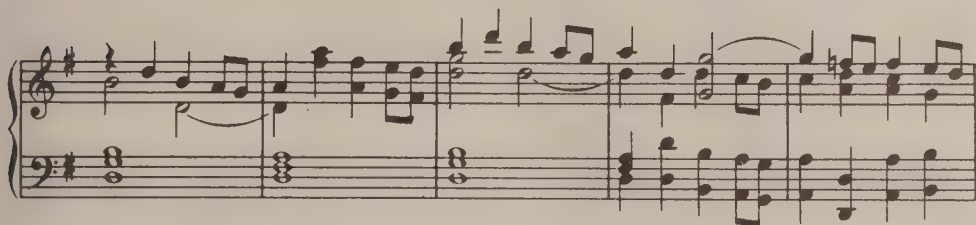
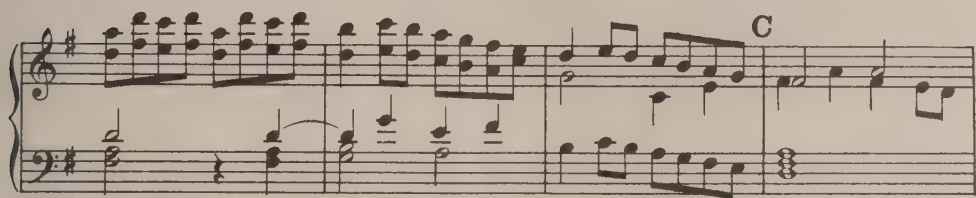
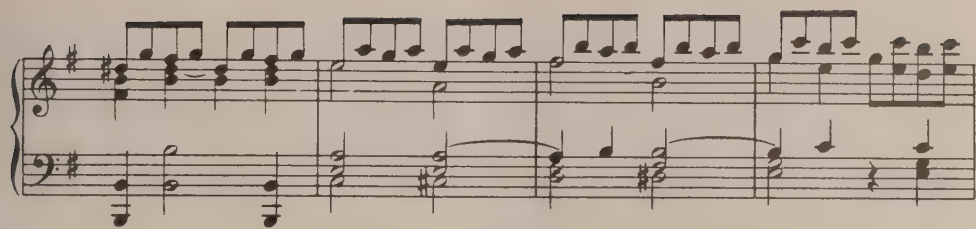
No 1. - OVERTURE

G. F. Händel

Grave (♩ = 120)



Allegro moderato ($\text{♩} = 116$)



This page contains six systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The key signature is one sharp (F#), and the time signature is 2/4. The notation includes various musical elements such as eighth and sixteenth notes, rests, and chords. Dynamic markings are present: 'f' (forte) appears in the second system, and 'ff' (fortissimo) appears in the fifth system. A tempo change instruction, 'Più lento', is written above the sixth system. The piece concludes with a final double bar line and repeat signs in the bass staff of the last system.

Nº 2. - RECITATIVE FOR TENOR

"COMFORT YE MY PEOPLE"

Isalah xl: 1-3

Larghetto e piano (♩ = 80)

The first system shows the piano introduction. The right hand plays a series of chords in the treble clef, while the left hand plays a similar pattern in the bass clef. The tempo is marked 'Larghetto e piano' with a quarter note equal to 80 beats per minute. The key signature has three sharps (F#, C#, G#).

The second system begins the Tenor Solo. The tenor part enters with the lyrics 'Com-fort ye, com - -'. The piano accompaniment continues with chords in the right hand and a more active line in the left hand. Dynamics include *fp* (fortissimo piano) and *p* (piano).

The third system continues the Tenor Solo. The tenor part sings '- fort ye — my peo-ple, com - fort ye,'. The piano accompaniment features a more active right hand and a steady left hand. Dynamics include *fp* and *ad lib.* (ad libitum).

The fourth system concludes the Tenor Solo. The tenor part sings 'com - - - fort ye my peo-ple,'. The piano accompaniment features a more active right hand and a steady left hand. Dynamics include *p* and *fp*. The tempo is marked 'A a tempo'.

saith your God, saith your God;

fp *mf*

speak ye com-fort-a-bly to Je - ru - sa-lem, speak ye

p simile

com-fort-a-bly to Je - ru - sa-lem, and cry un-to her that her

B 1) *mf*

war - fare, her war - fare is ac-complished, that her in -

p

Original orchestral score has:

1) cry un-to her

2) is ac-com-plish'd

i - qui-ty is par-don'd, that her in - i - qui-ty is par - -

don'd.

The voice of him that crieth in the wilderness, Pre-pare ye the way of the

Lord, make straight in the desert a high-way for our God.

NO 3. - AIR FOR TENOR

"EVERY VALLEY SHALL BE EXALTED"

Isalah xl: 4

Andante (♩ = 80)

The piano introduction consists of two systems of music. The first system features a treble and bass staff with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The tempo is marked 'Andante' with a quarter note equal to 80 beats per minute. The first system includes dynamic markings of *mf* (mezzo-forte) and *p* (piano). The second system continues the accompaniment with dynamic markings of *p*, *f* (forte), and *p*. The piano part is characterized by arpeggiated chords and flowing sixteenth-note patterns.

This section marks the beginning of the Tenor Solo. The vocal line is written on a single staff with a key signature of three sharps. The lyrics 'Ev-ry val-ley,' are written below the notes. The piano accompaniment continues on two staves, featuring arpeggiated figures and dynamic markings of *f* (forte) and *p* (piano). The tempo remains 'Andante'.

This section continues the Tenor Solo and piano accompaniment. The vocal line includes the lyrics 'ev - ry val - ley — shall be ex - alt - ed, shall be —'. The piano accompaniment provides harmonic support with arpeggiated textures and dynamic markings of *p* (piano) and *mf* (mezzo-forte). The tempo remains 'Andante'.

ex-alt -

This system contains the first staff of music. The vocal line begins with a melodic phrase in D major, marked with a slur and the lyrics "ex-alt -". The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand.

- ed, shall be ex - alt - - ed,

f *p*

This system contains the second staff of music. The vocal line continues with the lyrics "- ed, shall be ex - alt - - ed,". The piano accompaniment features a dynamic shift from *f* (forte) to *p* (piano) in the right hand, while the left hand maintains its eighth-note pattern.

shall be ex-alt -

This system contains the third staff of music. The vocal line continues with the lyrics "shall be ex-alt -". The piano accompaniment continues with the same harmonic and rhythmic structure as the previous systems.

B
- ed, and ev-ry moun-tain and hill — made low;

p

This system contains the fourth staff of music, marked with a section letter **B**. The vocal line begins with the lyrics "- ed, and ev-ry moun-tain and hill — made low;". The piano accompaniment features a dynamic shift to *p* (piano) in the right hand, with the left hand continuing its eighth-note pattern.

the crook-ed straight, and the rough plac-es

This system contains the first line of the vocal melody and the first two staves of the piano accompaniment. The key signature has three sharps (F#, C#, G#). The vocal line begins with a quarter rest, followed by a quarter note G#4, an eighth note F#4, and a quarter note E4. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in both hands.

plain, the crook-ed

This system continues the vocal melody and piano accompaniment. The vocal line has a half note G#4, followed by a half note F#4, and then a quarter note E4. The piano accompaniment continues with similar rhythmic patterns, including some chords in the right hand.

straight, the crook - ed straight, and rough places plain,

crese. *p*

This system contains the third line of the vocal melody and the third and fourth staves of the piano accompaniment. The vocal line has a quarter note G#4, an eighth note F#4, a quarter note E4, and a half note D#4. The piano accompaniment includes a dynamic marking of *crese.* (crescendo) in the bass staff and *p* (piano) in the right hand of the fourth staff.

simile

This system contains the fourth line of the vocal melody and the fifth and sixth staves of the piano accompaniment. The vocal line has a half note G#4, a half note F#4, and a quarter note E4. The piano accompaniment continues with the established rhythmic patterns, with a *simile* marking in the bass staff indicating that the previous pattern should be repeated.

— and the rough places plain.

Ev-'ry val-ley, ev-'ry val-ley—

— shall be ex-alt —

— ed,

ev-'ry val-ley, ev-'ry val-ley— shall be ex-alt - -

p *f* *p*

D

- ed, and ev-'ry moun-tain and

hill made low; the crook-ed straight, the

p *tr*

crook-ed straight, the crook-ed straight, and the rough plac-es plain, —

and the rough plac-es plain, and the rough plac-es

plain, the crook-ed straight,

ad lib. E and the rough plac - es plain.

colla voce *fa tempo*

senza Ped.

p

f *p* *cresc.* *f*

Nº 4. - CHORUS

"AND THE GLORY OF THE LORD"

Isaiah xl:5

Allegro

SOPRANO

ALTO

TENOR

BASS

Allegro (♩ = 112)

The musical score is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 2/4. The tempo is marked 'Allegro' with a metronome indication of 112 beats per minute. The piano part begins with a forte (f) dynamic. The vocal parts enter with the lyrics 'And the glo - ry, the glo-ry of the Lord, the glo-ry of the'. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands. The score is divided into four systems, each containing staves for the four voices and the piano accompaniment.

And the glo - ry, the glo-ry of the

And the glo - ry, the glo-ry of the Lord, the glo-ry of the

And the glo - ry, the glo-ry of the

And the glo - ry, the glo-ry of the

*) According to the original score.

Lord shall be re -

Lord

Lord shall be re - - veal - - ed,

Lord shall be re - - veal - -

veal - - ed, and the glo - ry, the glo - ry of the

shall be re - veal-ed,

and the glo - ry, the glo - ry of the Lord

- ed, shall be re - veal-ed,

Lord shall be re - veal-ed, and the

be re - - veal - - - - - ed, and the

shall be re - veal - - ed, and the

and the

A

glo-ry, the glo-ry of the Lord shall be re-veal - ed,
glo-ry, the glo-ry of the Lord shall be re-veal - ed,
glo-ry, the glo-ry of the Lord shall be re-veal - ed,
glo-ry, the glo-ry of the Lord shall be re-veal - ed,

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a homophonic setting, with each voice part singing the same lyrics. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

mf
and all flesh - shall

The second system continues the vocal and piano parts. The vocal parts have rests for the first few measures, then enter with the lyrics "and all flesh - shall". The piano accompaniment continues with its rhythmic pattern.

see it to - geth-er,
mf
and all flesh shall see it to - geth-er;

The third system continues the vocal and piano parts. The vocal parts enter with the lyrics "see it to - geth-er,". The piano accompaniment continues with its rhythmic pattern.

B

and all flesh shall see it to - geth - - -
 and all flesh shall see it to - geth - -
 for the mouth of the Lord hath spok-en
 For the mouth of the Lord hath spok-en

er; for the mouth of the Lord hath spok - en
 er, and all flesh shall see it to - geth - - -
 it; and all flesh shall see it to - geth - - -
 it; and all flesh shall see it to - geth - - -

C

it;
 er, and all flesh, and all flesh shall see it to - geth - er;
 er, and all flesh shall see it to - geth - - er; the
 er; for the

and all flesh— shall see it to - geth - er;

and all flesh— shall see it to - geth - er;

mouth of the Lord hath spok - en it.

mouth of the Lord hath spok - en it.

And the glo - ry, the glo - ry of the Lord, and all

And the glo - ry, the glo - ry of the Lord, and all flesh— shall

And the glo - ry, the glo - ry of the Lord, and all flesh— shall

And the glo - ry, the glo - ry of the Lord, and all

flesh— shall see it to - geth - er; the mouth of the Lord hath

see it to - geth - er; and the glo - ry, the glo - ry of the

see it, shall see it to - geth - er;

flesh— shall see it to - geth - er;

spok - en it,
 Lord shall be re - - veal - ed, and all
 and all flesh -
 and all flesh -

for the mouth of the Lord hath
 flesh - shall see it to - geth - er; for the
 shall see it to - geth - er; the glo - ry, the glo - ry of the
 shall see it to - geth - er;

spok - en it, hath - spok - - - en it;
 mouth of the Lord hath spok - en it; and all
 Lord shall be re - - veal - ed,
 and the glo - ry, the glo - ry of the Lord shall be re - veal - ed, **E**

ff

and the glo-ry, the glo-ry, the
 flesh— shall see it to- geth-er;
 and all flesh— shall see it to- geth-er;
 and all flesh shall see it to- geth-er;

glo-ry of the Lord shall be re - veal - - - ed,
ff and the glo - ry, the glo-ry of the Lord shall be re -
ff and the glo - ry, the glo-ry of the Lord
 and the glo - ry, the glo-ry of the Lord shall

and all flesh— shall
 veal - - - ed, re - veal-ed, and all flesh— shall
 shall be re - veal - - ed, and all flesh— shall
 be re - veal - - - ed, re - veal - - - ed; for the mouth

see it to - geth - er, to - geth - er; for the mouth of the

see it to - geth - er, to - geth - er; for the mouth of the

see it to - geth - er, to - geth - er; for the mouth of the

of the Lord hath spok - en it, for the mouth of the

F

Lord — hath spok - en it, for the mouth of the

Lord — hath spok - en it, for the mouth of the

Lord — hath spok - en it, for the mouth of the Lord, — the

Lord — hath spok - en it, for the mouth of the Lord, — the

Adagio

Lord — hath spok - - en it

Lord — hath spok - - en it.

mouth of the Lord — hath spok - - en it.

mouth of the Lord — hath spok - - en it.

Adagio

NO 5. - RECITATIVE FOR BASS

"THUS SAITH THE LORD"

Haggai ii: 6, 7. - Malachi, iii: 1

Andante (♩ = 76)

BASS SOLO

Thus saith the Lord, the Lord of Hosts:

Yet once a lit-tle while, and I will shake

the heav'ns and the earth, the sea and the dry land;

and I will shake, and I will shake

all na-tions; I'll

shake the heav'ns, the earth, the sea, the

dry land, all na-tions, I'll shake, and the de -

sire

cresc.

*Other editions have *C* here; according to the original score, however, *F* is correct.

of all na - tions shall come.

B *Recit.*

The Lord whom ye seek shall suddenly come to His tem-ple, ev'n the

mes-sen-ger of the cov - e - nant, whom ye de - light in;

Be-hold, he shall come, saith the Lord of Hosts.

No 6. - AIR FOR BASS

"BUT WHO MAY ABIDE THE DAY OF HIS COMING?"

Malachi III: 2

Larghetto (♩ = 88)

The piano introduction consists of two staves. The right hand features a series of chords and moving lines, while the left hand provides a steady bass line. The tempo is marked 'Larghetto' with a quarter note equal to 88 beats per minute. The key signature has one flat (B-flat).

Bass Solo **A**

But who may a -

The first system of the bass solo begins with the vocal line on a single staff. The piano accompaniment is shown on two staves below. The vocal line starts with a half rest followed by a quarter note G4, then a quarter note A4, and a quarter note B4. The piano accompaniment features a steady bass line in the left hand and chords in the right hand. The dynamic is marked 'p' (piano).

bide the day of His com-ing?

and who shall stand when

The second system continues the bass solo. The vocal line includes the lyrics 'bide the day of His com-ing?' and 'and who shall stand when'. The piano accompaniment continues with a steady bass line and chords. The dynamic is marked 'mf' (mezzo-forte) for the vocal line and 'p' (piano) for the piano accompaniment.

He ap - pear-eth? who shall stand

when

The third system continues the bass solo. The vocal line includes the lyrics 'He ap - pear-eth? who shall stand' and 'when'. The piano accompaniment continues with a steady bass line and chords. The dynamic is marked 'mf' (mezzo-forte) for the vocal line and 'p' (piano) for the piano accompaniment.

He ap - pear-eth? But who may a - bide, but

mf *p*

who may a - bide the day of His com-ing? and

mf *p*

who shall stand when He ap - pear-eth?

mp

and who shall stand when

p

He ap - pear - - - - -

- eth? when He ap - pear -

D
eth?
Prestissimo (♩ = 128)
pp

cresc. *f*

For He is like a re -

p

fin - er's fire,

f

for He is like — a re -

fin - - - - -

- - - - - er's — fire. —

E
Who shall stand when He ap -

pear - eth? For He is like a re -

fin -

- er's fire, for

cresc.

He is like a re - fin -

- er's fire,

and who shall stand when He ap - pear-eth?

colla voce

F Larghetto (Tempo I)

But who may a - bide the day of His coming?

and who shall stand, and who shall stand when He ap -

peareth? when He ap - peareth?

G Prestissimo

For He is like a re - fin - er's

fire, like a re - fin - er's

fire, and who shall stand when He,

fp *fp* *fp*

when He ap - - pear-eth? and who shall

fp *fp* *p*

stand when He ap - -

p

pear - eth? For He is

cresc. *p*

like a re - fin - - - - - er's

fire, _____ and who shall

stand when He _____ ap - - -

pear - eth, when He ap - - -

pear - eth? For He is

like a re - - fin - - -

First system of music. The vocal line (bass clef) begins with a melodic phrase in B-flat major. The piano accompaniment (treble and bass clefs) features a rhythmic pattern of eighth and sixteenth notes, with dynamic markings *f* and *p* alternating.

Second system of music, marked **I Adagio**. The vocal line continues with the lyrics: "er's fire, for He is like a re-fin-er's". The piano accompaniment includes a *cresc.* (crescendo) marking in the treble staff and an *mf* (mezzo-forte) marking in the bass staff.

Third system of music, marked **Prestissimo**. The vocal line begins with the word "fire." and then has a rest. The piano accompaniment is highly rhythmic, featuring rapid sixteenth-note patterns in both staves, starting with a forte (*f*) dynamic.

Fourth system of music, continuing the piano accompaniment with rapid sixteenth-note patterns in both staves.

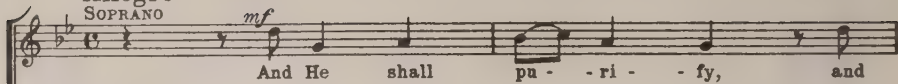
Fifth system of music, concluding the piano accompaniment with rapid sixteenth-note patterns in both staves.

No. 7.- CHORUS

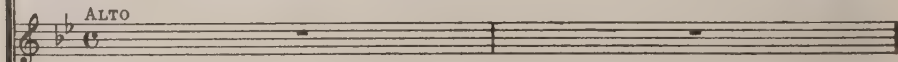
"AND HE SHALL PURIFY"

Malachi iii: 3

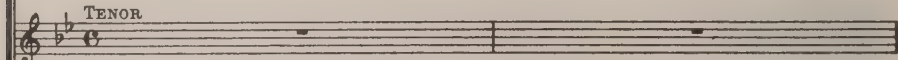
Allegro
SOPRANO



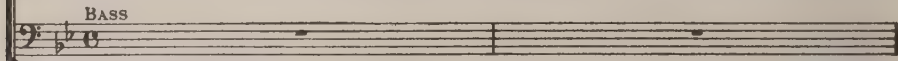
ALTO



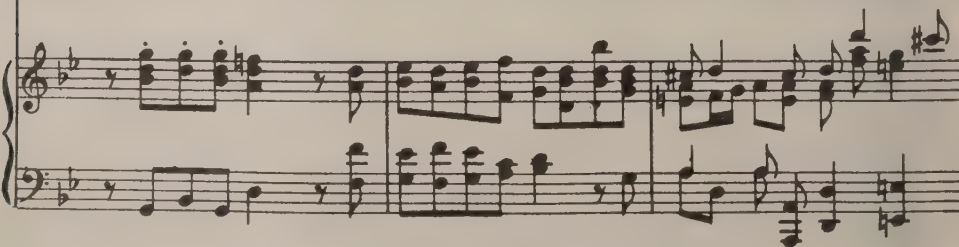
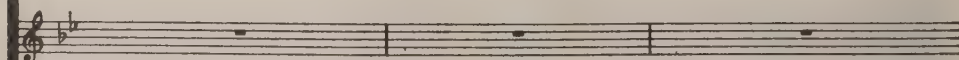
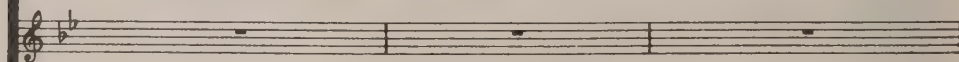
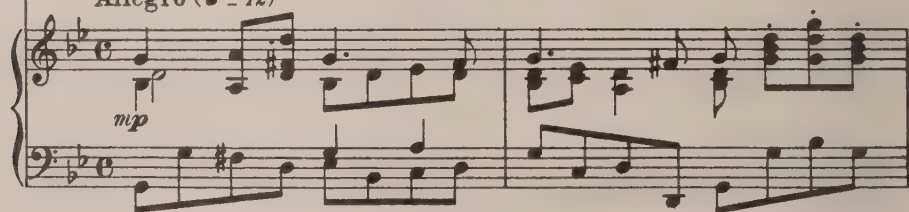
TENOR



BASS



Allegro (♩ = 72)



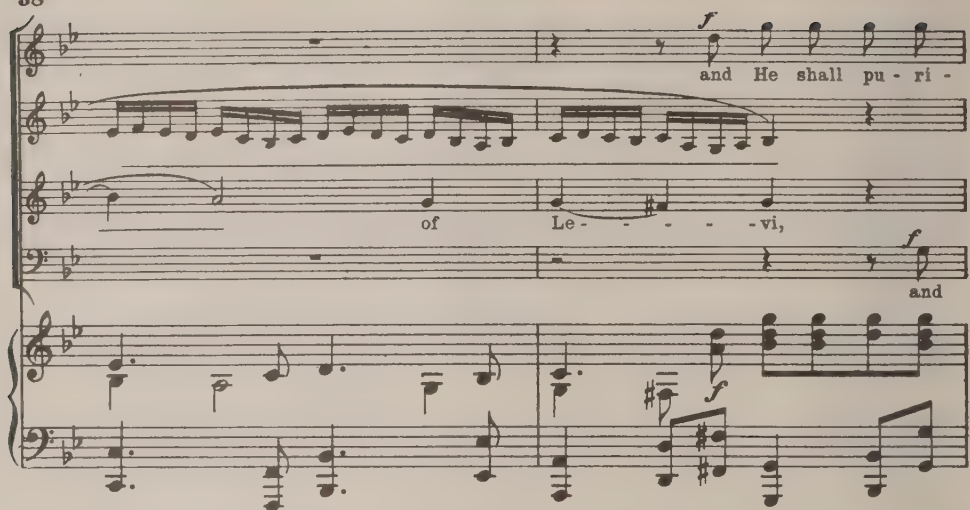
pu - ri - fy, and He shall pu - ri - fy

mf And He shall pu - ri - fy, *mf* And He shall pu - ri - fy

the sons of Le - - - vi, **A**

and He shall pu - ri - fy

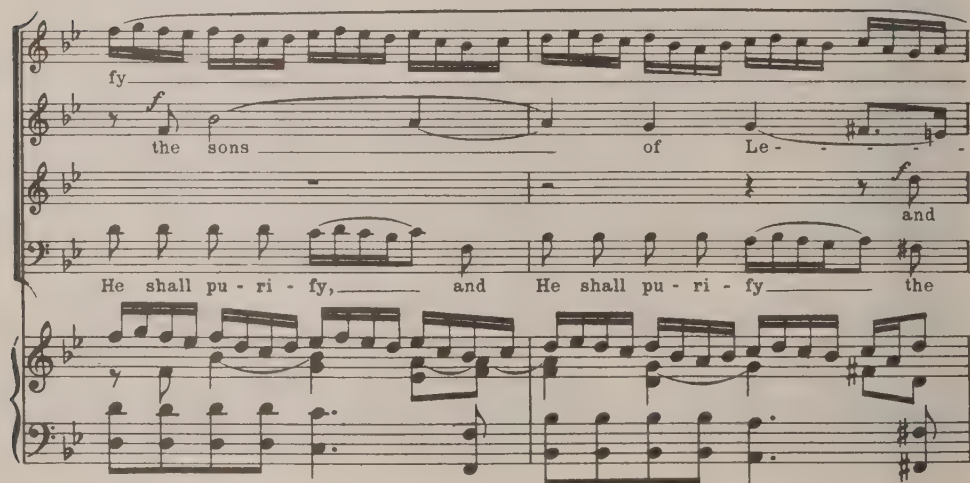
the sons



and He shall pu - ri -

of Le - - - - vi,

and

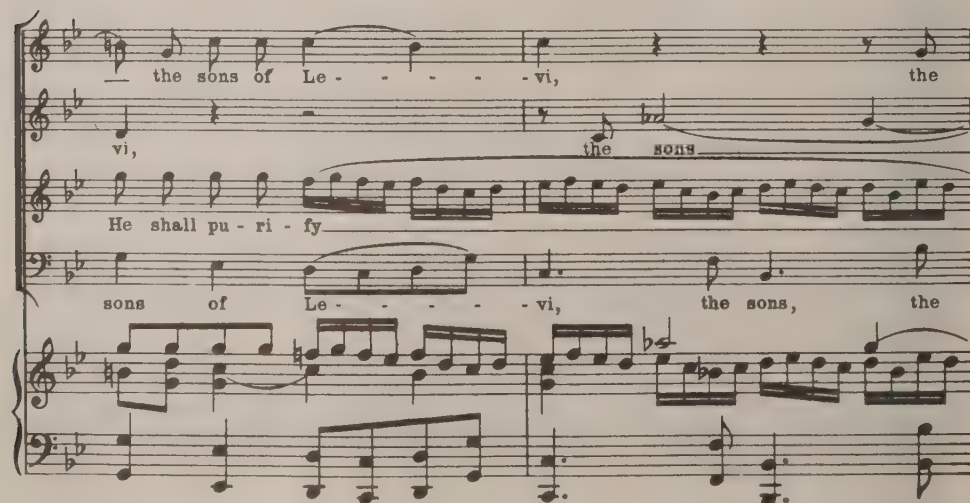


fy

the sons of Le - - - - vi,

and

He shall pu - ri - fy, and He shall pu - ri - fy the



the sons of Le - - - - vi, the

vi, the sons

He shall pu - ri - fy

sons of Le - - - - vi, the sons, the

B

sons of Le - - vi, that they may of - - - fer

of Le - - vi, that they may of - - - fer

the sons of Le - - vi, that they may of - - - fer

sons of Le - - vi, that they may of - - - fer

B

un - - to the Lord an of - fer - ing in right - - - eous -

un - - to the Lord an of - fer - ing in right - - - eous -

un - - to the Lord an of - fer - ing in right - - - eous -

un - - to the Lord an of - fer - ing in right - - - eous -

ness, in right - eous - ness, and He shall pu - ri - fy,

ness, in right - eous - ness, and He shall

ness, in right - eous - ness, and He shall

ness, in right - eous - ness, and He shall

pu - - ri - fy,

pu - - ri - fy,

mf pu - - ri - fy, shall pu - ri - fy

mf

mf and He shall pu - ri -

and He shall pu - - ri - - fy,

and He shall pu - - ri - - fy,

the sons of Le - - vi,

C

fy,

shall

and He shall

and He shall

and He shall

C

pu - ri - fy,

and He shall pu - ri - fy,

pu - ri - fy,

and He shall pu - ri - fy,

pu - ri - fy,

and He shall pu - ri - fy,

pu - ri - fy,

and He shall pu - ri - fy, and

and He shall pu - ri - fy the sons, the sons_ of_

and He shall pu - ri - fy the sons of

He shall pu - ri - fy the sons of Le - - vi, the sons of

Le - vi, and He shall pu - ri - fy,

and He shall pu - ri - fy and He shall

Le - vi, and He shall pu - ri - fy,

Le - vi, and He shall pu - ri - fy,

D

pu - ri - fy

the sons

and He shall pu - ri - fy

and He shall pu - ri - fy, shall pu - ri -

D

of Le - - vi,

the sons of

fy the sons of Le - - vi,

the

shall pu - ri -

Le - - vi,

sons of Le - - -

This system contains the first two staves of a musical score. The top staff is a vocal line in treble clef with a key signature of two flats (B-flat major). It begins with a melodic phrase and then has a rest followed by the lyrics "shall pu - ri -". The second staff is a vocal line in treble clef, starting with the lyrics "Le - - vi," and then has a rest. The third staff is a piano accompaniment in bass clef, starting with the lyrics "sons" and then "of Le - - -". The bottom two staves are a grand piano accompaniment, with the right hand in treble clef and the left hand in bass clef, both in B-flat major. The piano part features a complex, flowing melody in the right hand and a more rhythmic accompaniment in the left hand.

and He shall pu - ri - fy

fy, shall pu - ri - fy,

shall pu - ri - fy the sons

vi, and

This system contains the next four staves of the musical score. The first staff is a vocal line in treble clef with the lyrics "and He shall pu - ri - fy". The second staff is a vocal line in treble clef with the lyrics "fy, shall pu - ri - fy,". The third staff is a vocal line in treble clef with the lyrics "shall pu - ri - fy the sons". The fourth staff is a vocal line in bass clef with the lyrics "vi, and". The bottom two staves are a grand piano accompaniment, continuing the complex melody and accompaniment from the first system. The piano part features a complex, flowing melody in the right hand and a more rhythmic accompaniment in the left hand.

the sons

shall pu - ri - fy the

of Le - - - - - vi, the

He shall pu - ri - fy the sons, the

E *ff*

of Le - vi, that they may of - - - fer

ff

sons of Le - vi, that they may of - - - fer

ff

sons of Le vi, that they may of - - - fer

ff

sons of Le - vi, that they may of - - - fer

E *ff*

un - - to the Lord an of - fer - ing in right - eous - -

un - - to the Lord an of - fer - ing in right - - eous -

un - - to the Lord an of - fer - ing in right - - eous -

un - - to the Lord an of - fer - ing in right - - eous -

ness, in right - eous - ness.

ness, in right - eous - ness.

ness, in right - eous - ness.

ness, in right - eous - ness.

mf

NO 8.— RECITATIVE FOR ALTO

"BEHOLD! A VIRGIN SHALL CONCEIVE"

Isaiah vii: 14.—Matt. i: 23

ALTO SOLO

Be-hold! a vir-gin shall con-ceive, and bear a son,

and shall call his name Em-man-u-el: God with us.

NO 9.— AIR FOR ALTO, AND CHORUS

"O THOU THAT TELLEST GOOD TIDINGS TO ZION"

Isaiah xl: 9

Andante (♩ = 144)

0 *p*

A

thou that tell-est good ti-dings to Zi-on,

f

get thee up in-to the high moun-tain!

p *mf*

O thou that tell-est good

p

B

ti-dings to Zi-on, get thee

mf *p*

up in-to the high moun-

This system contains the first staff of music. The vocal line begins with the lyrics 'up in-to the high moun-'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

- tain! get thee up in-to the high

This system continues the vocal melody with the lyrics '- tain! get thee up in-to the high'. The piano accompaniment continues with similar rhythmic patterns, providing harmonic support for the vocal line.

moun-

This system shows the vocal line concluding with 'moun-'. The piano accompaniment features a more complex, flowing eighth-note melody in the right hand, while the left hand maintains a steady accompaniment.

C
- tain!

This system begins with a 'C' time signature change. The vocal line has the lyrics '- tain!'. The piano accompaniment features a more complex, flowing eighth-note melody in the right hand, while the left hand maintains a steady accompaniment.

p

This system continues the piano accompaniment with a flowing eighth-note melody in the right hand and a steady bass line in the left hand. The dynamic marking *p* (piano) is indicated at the end of the system.

thou that tell-est good ti-dings to Je-ru-sa-lem, lift

mf *p*

up thy voice with strength! lift it

up, be not a-fraid! Say un-to the

D

cit-ies of Ju-dah, say un-to the cit-ies of Ju-dah,

Be - hold your God! be - hold your God! Say

un-to the cit-ies of Ju - - dah,

Be -

hold your God! be - hold your God!

E

be - hold your God!

O

thou that tell-est good ti-dings to Zi-on,

a - rise, shine, for thy light is come;

a - rise, a -

rise, — a - rise, shine, for thy light is come,

and the glo - - - - -

- ry of the Lord, the

G

glo - ry of the

Lord

is

ris - en, is

ris - en

up - on

thee, is

ris - en, is

ris - en

up - on

thee,

the glo - ry,

the

glo - ry,

the glo - ry

of the

Lord

is

ris - - en

up - on

thee.

colla voce

CHORUS

H

SOPRANO

O thou that tell - est good ti - dings to Zi - on, good

ti - dings to Je - ru - sa - lem, O thou that tell - est good

thou that tell - est good ti - dings to Zi - on,

ti - dings to Zi - on, good ti - dings to Je - ru - sa - lem,

thou that tell - est good ti - dings to Zi - on, good ti - dings to Zi - on, a -

ti - dings to Zi - on, to Zi - on, a -

O thou that tell - est good ti - dings to Zi - on, a -

I

rise, a - rise, say un - to the cit - ies of

rise, a - rise, say un - to the cit - ies of

rise, a - rise, say un - to the cit - ies of

rise, a - rise, say un - to the cit - ies of

I

Ju - dah, Be - hold your God! Be - -

Ju - dah, Be - hold your God! Be - -

Ju - dah, Be - hold your God! Be - -

Ju - dah, Be - hold your God! Be - -

hold, the glo - ry of the Lord is

hold, the glo - ry of the Lord is

hold, the glo - ry of the Lord is

hold, the glo - ry of the Lord is

ris - en up - - - on thee. O

ris - en up - - - on thee. O

ris - en up - - - on thee. O

ris - en up - - - on thee. O

K

thou that tell - est good ti - dings to Zi - on, say

thou that tell - est good ti - dings to Zi - on, say

thou that tell - est good ti - dings to Zi - on, say

thou that tell - est good ti - dings to Zi - on, say

K

un - to the cit - ies of Ju - - - dah, Be - -

un to the cit - ies of Ju - - - dah, Be - -

un - to the cit - ies of Ju - - - dah, Be - -

un - to the cit - ies of Ju - - - dah, Be - -

hold, be - - hold, the

hold, be - - hold, the

hold, be - - hold. the

hold, be - - hold, the

glo - ry of the Lord, of the Lord, the

glo - ry of the Lord, of the Lord, the

glo - ry of the Lord, of the Lord, the

glo - ry of the Lord, of the Lord, the

the glo - - - ry of the

glo - - - ry of the Lord

the glo - - - ry of the

the glo - - - ry of the

Lord is ris - en up - on thee

is ris - en up - on thee.

Lord is ris - en up - on thee.

Lord is ris - en up - on thee.

allargando

L

The musical score is written for four voices and piano accompaniment. The vocal parts (Soprano, Alto, Tenor, and Bass) are at the top, each with a staff. The piano accompaniment is at the bottom, with a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are "Lord is ris - en up - on thee". The piano part features a prominent melody in the right hand, often marked with a forte (f) dynamic. The tempo marking *allargando* appears in the piano part. The score is divided into systems, with the vocal parts and piano accompaniment grouped together. The first system shows the vocal parts and the piano accompaniment. The second system shows the vocal parts and the piano accompaniment. The third system shows the vocal parts and the piano accompaniment. The fourth system shows the vocal parts and the piano accompaniment. The fifth system shows the vocal parts and the piano accompaniment. The sixth system shows the vocal parts and the piano accompaniment. The seventh system shows the vocal parts and the piano accompaniment. The eighth system shows the vocal parts and the piano accompaniment. The ninth system shows the vocal parts and the piano accompaniment. The tenth system shows the vocal parts and the piano accompaniment. The eleventh system shows the vocal parts and the piano accompaniment. The twelfth system shows the vocal parts and the piano accompaniment. The thirteenth system shows the vocal parts and the piano accompaniment. The fourteenth system shows the vocal parts and the piano accompaniment. The fifteenth system shows the vocal parts and the piano accompaniment. The sixteenth system shows the vocal parts and the piano accompaniment. The seventeenth system shows the vocal parts and the piano accompaniment. The eighteenth system shows the vocal parts and the piano accompaniment. The nineteenth system shows the vocal parts and the piano accompaniment. The twentieth system shows the vocal parts and the piano accompaniment. The twenty-first system shows the vocal parts and the piano accompaniment. The twenty-second system shows the vocal parts and the piano accompaniment. The twenty-third system shows the vocal parts and the piano accompaniment. The twenty-fourth system shows the vocal parts and the piano accompaniment. The twenty-fifth system shows the vocal parts and the piano accompaniment. The twenty-sixth system shows the vocal parts and the piano accompaniment. The twenty-seventh system shows the vocal parts and the piano accompaniment. The twenty-eighth system shows the vocal parts and the piano accompaniment. The twenty-ninth system shows the vocal parts and the piano accompaniment. The thirtieth system shows the vocal parts and the piano accompaniment. The thirty-first system shows the vocal parts and the piano accompaniment. The thirty-second system shows the vocal parts and the piano accompaniment. The thirty-third system shows the vocal parts and the piano accompaniment. The thirty-fourth system shows the vocal parts and the piano accompaniment. The thirty-fifth system shows the vocal parts and the piano accompaniment. The thirty-sixth system shows the vocal parts and the piano accompaniment. The thirty-seventh system shows the vocal parts and the piano accompaniment. The thirty-eighth system shows the vocal parts and the piano accompaniment. The thirty-ninth system shows the vocal parts and the piano accompaniment. The fortieth system shows the vocal parts and the piano accompaniment. The forty-first system shows the vocal parts and the piano accompaniment. The forty-second system shows the vocal parts and the piano accompaniment. The forty-third system shows the vocal parts and the piano accompaniment. The forty-fourth system shows the vocal parts and the piano accompaniment. The forty-fifth system shows the vocal parts and the piano accompaniment. The forty-sixth system shows the vocal parts and the piano accompaniment. The forty-seventh system shows the vocal parts and the piano accompaniment. The forty-eighth system shows the vocal parts and the piano accompaniment. The forty-ninth system shows the vocal parts and the piano accompaniment. The fiftieth system shows the vocal parts and the piano accompaniment. The fifty-first system shows the vocal parts and the piano accompaniment. The fifty-second system shows the vocal parts and the piano accompaniment. The fifty-third system shows the vocal parts and the piano accompaniment. The fifty-fourth system shows the vocal parts and the piano accompaniment. The fifty-fifth system shows the vocal parts and the piano accompaniment. The fifty-sixth system shows the vocal parts and the piano accompaniment. The fifty-seventh system shows the vocal parts and the piano accompaniment. The fifty-eighth system shows the vocal parts and the piano accompaniment. The fifty-ninth system shows the vocal parts and the piano accompaniment. The sixtieth system shows the vocal parts and the piano accompaniment. The sixty-first system shows the vocal parts and the piano accompaniment. The sixty-second system shows the vocal parts and the piano accompaniment. The sixty-third system shows the vocal parts and the piano accompaniment. The sixty-fourth system shows the vocal parts and the piano accompaniment. The sixty-fifth system shows the vocal parts and the piano accompaniment. The sixty-sixth system shows the vocal parts and the piano accompaniment. The sixty-seventh system shows the vocal parts and the piano accompaniment. The sixty-eighth system shows the vocal parts and the piano accompaniment. The sixty-ninth system shows the vocal parts and the piano accompaniment. The seventieth system shows the vocal parts and the piano accompaniment. The seventy-first system shows the vocal parts and the piano accompaniment. The seventy-second system shows the vocal parts and the piano accompaniment. The seventy-third system shows the vocal parts and the piano accompaniment. The seventy-fourth system shows the vocal parts and the piano accompaniment. The seventy-fifth system shows the vocal parts and the piano accompaniment. The seventy-sixth system shows the vocal parts and the piano accompaniment. The seventy-seventh system shows the vocal parts and the piano accompaniment. The seventy-eighth system shows the vocal parts and the piano accompaniment. The seventy-ninth system shows the vocal parts and the piano accompaniment. The eightieth system shows the vocal parts and the piano accompaniment. The eighty-first system shows the vocal parts and the piano accompaniment. The eighty-second system shows the vocal parts and the piano accompaniment. The eighty-third system shows the vocal parts and the piano accompaniment. The eighty-fourth system shows the vocal parts and the piano accompaniment. The eighty-fifth system shows the vocal parts and the piano accompaniment. The eighty-sixth system shows the vocal parts and the piano accompaniment. The eighty-seventh system shows the vocal parts and the piano accompaniment. The eighty-eighth system shows the vocal parts and the piano accompaniment. The eighty-ninth system shows the vocal parts and the piano accompaniment. The ninetieth system shows the vocal parts and the piano accompaniment. The ninety-first system shows the vocal parts and the piano accompaniment. The ninety-second system shows the vocal parts and the piano accompaniment. The ninety-third system shows the vocal parts and the piano accompaniment. The ninety-fourth system shows the vocal parts and the piano accompaniment. The ninety-fifth system shows the vocal parts and the piano accompaniment. The ninety-sixth system shows the vocal parts and the piano accompaniment. The ninety-seventh system shows the vocal parts and the piano accompaniment. The ninety-eighth system shows the vocal parts and the piano accompaniment. The ninety-ninth system shows the vocal parts and the piano accompaniment. The hundredth system shows the vocal parts and the piano accompaniment.

No 10.- RECITATIVE FOR BASS

"FOR BEHOLD, DARKNESS SHALL COVER THE EARTH"

Isaiah lx: 2, 3

Andante larghetto (♩ = 72)

p *cresc.*

BASS SOLO

For be - hold, dark - ness shall

p

cov - er the earth, and gross dark - ness the

peo - ple, and gross dark - ness the peo - ple:

A

but the Lord shall a - rise.

poco cresc.

up - on thee, and His

glo - - - - - ry shall be seen up - on thee, and His

glo - - - - - ry shall be seen up - on thee. And the Gentiles shall

come to thy light, and kings to the brightness of thy ris - ing.

f

No 11.- AIR FOR BASS

"THE PEOPLE THAT WALKED IN DARKNESS"

Isaiah ix: 2

Larghetto (♩ = 72)

First system of the piano introduction. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. Dynamics include *mf* and *cresc.*

First system of the vocal and piano accompaniment. The bass line begins with the lyrics "The peo - ple that walk - ed in dark - - - ness, that". The piano accompaniment continues with chords and moving lines. Dynamics include *mf* and *p*. The section is labeled "BASS SOLO" above the first staff.

Second system of the vocal and piano accompaniment. The bass line continues with the lyrics "walk - ed in dark - - - ness, the". The piano accompaniment continues with chords and moving lines. Dynamics include *p*, *mf*, and *p*. The section is labeled "A" above the first staff.

Third system of the vocal and piano accompaniment. The bass line continues with the lyrics "peo - ple that walk - ed, that walk - ed in darkness have seen a great light, have". The piano accompaniment continues with chords and moving lines. Dynamics include *cresc.*

Fourth system of the vocal and piano accompaniment. The bass line continues with the lyrics "seen a great light, the peo - ple that walk - ed, that". The piano accompaniment continues with chords and moving lines. Dynamics include *mf* and *p*.

walk-ed in darkness have seen a great light,

B

the peo-ple that walk-ed, that walk-ed in dark-ness, that

walk-ed in dark - ness, the peo-ple that walk-ed in dark -

- ness have seen a great light, have seen a great light,

a great light, have seen a great light:

and

p *p*

they that dwell, that dwell in the land of the shad -

p

- ow of death, and

p

they that dwell, that dwell in the land, that dwell in the land of the

p

shad-ow of death, up -

p

on — them hath the light shin — ed, and

mf *p*

D

they that dwell, — that dwell in the land of the shad — — —

— ow of death, up — on — them hath the

mf *p*

light — — — shin — ed, up — on — them hath the light shin — ed.

mf

Nº 12. - CHORUS

"FOR UNTO US A CHILD IS BORN"

Isaiah ix: 6

Andante allegro (♩ = 76)

A SOPRANO

p For un-to us a Child is born, un-to us a Son is giv-en, un-to

us a Son is giv-en, for un-to

ALTO

TENOR

p For un-to us a Child is born,

BASS

us a Child is born:

un-to us

a Son is giv-en,

un-to

B

p For un-to us a Child is born,

us

a Son is giv-en:

p

For un-to

B

un-to us

a Son is giv-en,

un-to

us a Child is born,

us a Son is giv-en, un-to us a Son is

un-to us a Son is giv-en:

giv-en: and the gov-ern-ment shall

and the gov-ern-ment shall be up-on His shoul

be up-on His shoul - - - - - der, up-on His shoul-der; and His

and the gov-ern-ment shall be up-on His shoul-der; and His

der; and His

and the gov-ern-ment shall be up-on His shoul-der; and His

D *ff*

Name shall be call-ed Won - der-ful, Coun - sel-lor,

Name shall be call-ed Won - der-ful, Coun - sel-lor,

Name shall be call-ed Won - der-ful, Coun - sel-lor,

Name shall be call-ed Won - der-ful, Coun - sel-lor,

D *ff*

The might-y God, The ev - er - last-ing Fa-ther, The Prince of Peace. Un-to

The might-y God, The ev - er - last-ing Fa-ther, The Prince of Peace. Un-to

The might-y God, The ev - er - last-ing Fa-ther, The Prince of Peace. Un-to

The might-y God, The ev - er - last-ing Fa-ther, The Prince of Peace. Un-to

p

us a Child is born, un-to us a Son is

For un-to us a Child is born,

p Un-to us a Child is born,
 giv-en: and the gov-ern-ment shall
p un-to us a Son is giv-en:

be up-on His shoul -
 and the gov-ern-ment shall be up on His shoul -

cresc. and His Name *cresc.* shall be call-ed Won - der-ful,
 - der; *cresc.* and His Name shall be call-ed Won - der-ful,
 and His Name *cresc.* shall be call-ed Won - der-ful,
 - der; and His Name shall be call-ed Won - der-ful,

cresc.

Coun - sel-lor, The might - y God, The

Coun - sel-lor, The might - y God, The

Coun - sel-lor, The might - y God, The

Coun - sel-lor, The might - y God, The

ev - er - last-ing Fa-ther, The Prince of Peace. For un-to

ev - er - last-ing Fa-ther, The Prince of Peace.

ev - er - last-ing Fa-ther, The Prince of Peace. Un-to us a Child is born,

ev - er - last-ing Fa-ther, The Prince of Peace.

us a Child is born,

For un-to us a Child is born,

For un-to us a Child is born, un - to

un-to us a Son is

un-to us a Son is

us a Son is giv-en:

giv-en: and the gov-ern-ment shall

giv-en: and the gov-ern-ment shall be up-on His shoul - - - der;

be up-on His shoul - - - der; and His

and the gov-ern-ment shall be up-on His shoul-der; and His

and the gov-ern-ment shall be up-on His shoul-der; and His

Name shall be call - ed Won - - der-ful,
 Name shall be call - ed Won - - der-ful,
 Name shall be call - ed Won - - der-ful,
 Name shall be call - ed Won - - der-ful,

F

Coun - - sel-lor, The might - y God, The
 Coun - - sel-lor, The might - y God, The
 Coun - - sel-lor, The might - y God, The
 Coun - - sel-lor, The might - y God, The

ev - er-last-ing Fa - - ther, Prince of Peace. For un-to
 ev - er-last-ing Fa - - ther, Prince of Peace. For un-to
 ev - er-last-ing Fa - - ther, Prince of Peace. For un-to
 ev - er-last-ing Fa - - ther, Prince of Peace. Un-to us a Child is born, un-to

us a Child is born,

us a Child is born,

us a Child is born, un - to us a Son is

us a Child is born, un - to us a Son is

giv - en, un - to us a Son is

giv - en, un - to us a Son is

un-to us a Son is giv-en: and the gov-ern-ment, the gov-ern-ment shall

un-to us a Son is giv-en: and the gov-ern-ment shall

giv-en, un-to us a Son is giv-en:

giv-en, un-to us a Son is giv-en:

be up - on His shoul - - - der, and the gov - ern - ment shall
 be up - on His shoul - der, and the gov - ern - ment shall
 and the gov - ern - ment, the gov - ern - ment shall
 and the gov - ern - ment, the gov - ern - ment shall

be up - on His shoul - der; and His Name shall be call - ed
 be up - on His shoul - der; and His Name shall be call - ed
 be up - on His shoul - der; and His Name shall be call - ed
 be up - on His shoul - der; and His Name shall be call - ed

Won - der - ful, Coun - sel - lor,
 Won - der - ful, Coun - sel - lor,
 Won - der - ful, Coun - sel - lor,
 Won - der - ful, Coun - sel - lor,

Won - der - ful, Coun - sel - lor,

The might-y God, The ev-er-last-ing Fa-ther, The Prince of Peace, The

The might-y God, The ev-er-last-ing Fa-ther, The Prince of Peace, The

The might-y God, The ev-er-last-ing Fa-ther, The Prince of Peace, The

The might-y God, The ev-er-last-ing Fa-ther, The Prince of Peace, The

The piano accompaniment consists of a treble and bass staff. The treble staff features a complex, flowing melody with many sixteenth and thirty-second notes. The bass staff provides a steady harmonic foundation with chords and moving lines.

ev-er-last-ing Fa-ther, The Prince of Peace.

ev-er-last-ing Fa-ther, The Prince of Peace.

ev-er-last-ing Fa-ther, The Prince of Peace.

ev-er-last-ing Fa-ther, The Prince of Peace.

The piano accompaniment continues with the same intricate texture, featuring rapid sixteenth-note passages in the treble and sustained chords in the bass.

The piano accompaniment concludes with a final, powerful chord in the bass and a melodic flourish in the treble, bringing the piece to a close.

№ 13. PASTORAL SYMPHONY

Larghetto (♩ = 132)

mezzo piano

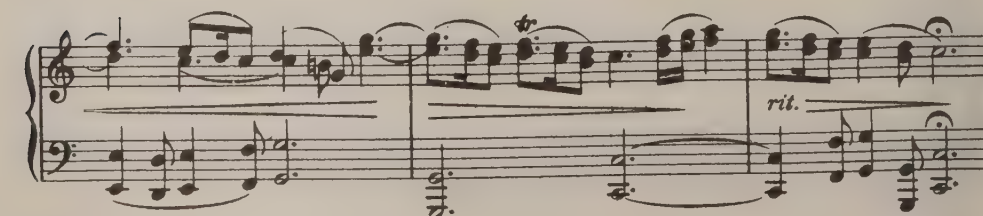
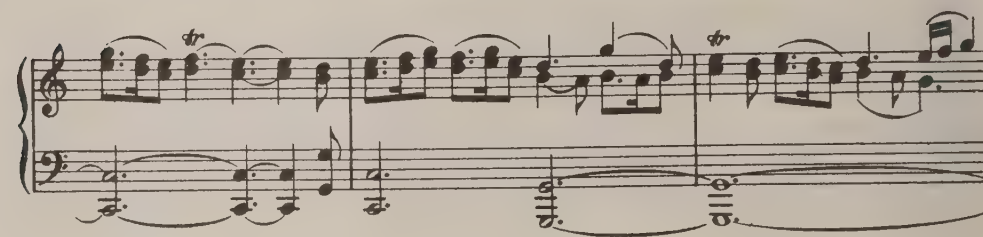
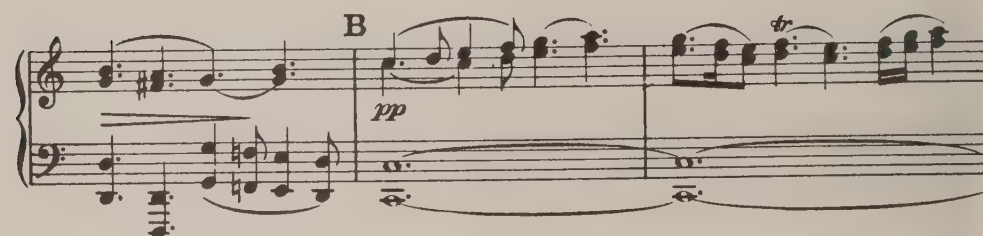
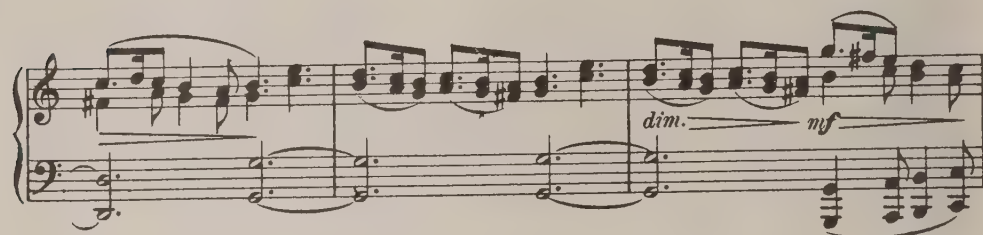
cresc.

dim.

A

p

The musical score is written for piano and bass. The tempo is marked 'Larghetto' with a quarter note equal to 132 beats per minute. The initial dynamic is 'mezzo piano'. The score consists of five systems of two staves each. The first system shows the piano part with a melodic line and the bass part with a sustained harmonic accompaniment. The second system continues the melodic development in the piano part. The third system introduces a 'cresc.' (crescendo) marking. The fourth system includes a 'dim.' (diminuendo) marking. The fifth system is marked with a section letter 'A' and a piano 'p' dynamic, showing a change in the piano's melodic texture.



No 14. - RECITATIVE FOR SOPRANO

"THERE WERE SHEPHERDS ABIDING IN THE FIELD"

Luke ii: 8

SOPRANO SOLO

There were shepherds a-biding in the field, keeping watch over their flocks by night.

RECITATIVE FOR SOPRANO

"AND LO! THE ANGEL OF THE LORD CAME UPON THEM"

Luke ii: 9

Andante (♩ = 56)

SOPRANO SOLO

And lo! the an-gel of the
Lord came up-on them, and the glo-ry of the
Lord shone round a-bout them, and they were sore a-fraid.

№ 15. - RECITATIVE FOR SOPRANO

"AND THE ANGEL SAID UNTO THEM"

Luke ii: 10, 11

SOPRANO SOLO

And the an-gel said un-to them, Fear not: for be-

hold, I bring you good ti-dings of great joy, which shall

be to all peo-ple. For un-to you is born this

day in the cit-y of Da-vid a Sav-iour, which is Christ the Lord.

Nº 16. - RECITATIVE FOR SOPRANO

"AND SUDDENLY THERE WAS WITH THE ANGEL"

Luke 11: 13

Allegro (♩ = 72)

pp

SOPRANO SOLO

And sud - den-ly there was with the

an - gel a mul - ti-tude of the heav'nly host

prais-ing God, and say - - ing:

cresc.

No 17. - CHORUS

"GLORY TO GOD"

Luke ii: 14

Allegro *)

SOPRANO *mp*
 GLO - ry to God, glo - - ry to God in the

ALTO *mp*
 GLO - ry to God, glo - - ry to God in the

TENOR *mp*
 GLO - ry to God, glo - - ry to God in the

BASS
 GLO - ry to God, glo - - ry to God in the

Allegro (♩=80)

mp

high - - - - - est,

high - - - - - est,

high - - - - - est, *mf* and peace on

mf and peace on

mf

*) Original score has here "da lontano e un poco piano" (as from a distance, and rather softly)

A
 Glo - ry to God,
 Glo - ry to God,
 earth,
 earth,
 Glo - ry to God,

A
p
f

glo - - ry to God, glo - - ry to God in the
 glo - - ry to God, glo - - ry to God in the
 glo - - ry to God, glo - - ry to God in the

high - - - est,
 high - - - est,
 high - - - est, and peace on earth,
 and peace on earth,

f *p*

B

good - will to - - wards

good - - will to - - wards men,

good-will to - - wards men,

B

good-will to - - wards men, to-wards men, good - will

men, to-wards men, good-will to - - wards men, to - wards

to - - wards men, good - will to - wards

good - will to - wards

good - will to - wards men,

to - wards men, to - - wards men.

men, good - - will to - wards men.

men, good - - will to - wards men.

good - - will to wards men.

C

ff

Glo - ry to God, glo - - ry to God in the

Glo - ry to God, glo - - ry to God in the

Glo - ry to God, glo - - ry to God in the

Glo - ry to God, glo - - ry to God in the

C

ff

high - - - est, and peace on earth,

high - - - est. and peace on earth,

high - - - est, and peace on earth,

high - - - est, and peace on earth,

ff

good-will to - - wards men, to - - - wards

good - - will to - - wards men, to-wards

ff

D

good-will, good-will, good-will, good-will to - - wards
men, good-will, good-will, good-will, good - -
men, good-will, good-will, good-will, good - -
good-will, good-will, good-will, good - - will

D

men, good-will to - - wards men.
will towards men. good - will to - - wards men.
will towards men, good - will to - - wards men.
to - - wards men, good - - will to - - wards men.

№ 18. - AIR FOR SOPRANO
 "REJOICE GREATLY, O DAUGHTER OF ZION!"

Zechariah ix: 9, 10

Allegro (♩ = 88)

The first system shows the piano introduction. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment with quarter notes. The key signature is one flat (B-flat major or D minor).

The second system continues the piano introduction. The right hand has more complex rhythmic patterns, including triplets and sixteenth notes. The left hand continues with a steady accompaniment.

The third system begins the 'Soprano Solo' section, marked with a large 'A'. The soprano line has a rest for the first two measures. The piano accompaniment starts with a *p* (piano) dynamic. The lyrics 'Re-joyce, re -' are written under the soprano line.

The fourth system continues the piano accompaniment. The right hand has a more active melody with eighth notes. The left hand has a steady bass line. The lyrics 'joyce, re-joyce great-ly, re-joyce,' are written under the soprano line.

The fifth system continues the piano accompaniment. The right hand has a more active melody with eighth notes. The left hand has a steady bass line. The lyrics 'O daugh-ter of Zi - on!' are written under the soprano line.

O daughter of Zi-on! re-joyce, re-joyce,

p

re-joyce!

f

B
O daugh-ter of Zi-on! Re-joyce — great-ly,

p

shout, O daugh-ter of Je-ru-sa-lem: be-

mf *p*

hold, thy king com-eth un - to thee, be -

mf *p*

hold, thy king cometh un - to thee, cometh un-to thee;

f

f

C *Meno mosso*

He is - the

p *f* *p*

right - - eous Sav-iour, and he shall speak

cresc. *p*

peace un-to the hea - - then, he shall speak peace, he shall speak

peace, peace, he shall speak peace un-to the hea - -

D
- - then, he is the right - - eous

Sav - iour, and he shall speak, he shall speak peace,

peace, he shall speak peace un-to the hea - - -

E

then. Re-joyce, re -

a tempo

f *p*

joyce, re-joyce ——— great-ly,

f

re-joyce

p

great-ly, O daugh - ter of

mf *p*

Zi-on! shout, O daughter of Je - ru - sa - lem!

mf *p* *mf*

F

Be-hold, thy king com-eth un - to thee, re-joyce,

p

re-joyce

mf *p*

and shout, snout, shout, shout, re-joyce

p

greatly,

f

G

re-joyce great-ly, O daugh-ter of Zi - on! shout,

p *cresc.*

O daugh-ter of Je - - ru - sa - lem! Be-hold, thy

king com-eth un - - to thee, be-hold, thy king com-eth un - to

ad lib.

colla voce

thee.

p

№ 19. - RECITATIVE FOR ALTO

"THEN SHALL THE EYES OF THE BLIND BE OPENED"

Isaiah xxxv: 5, 6

ALTO SOLO *)

Then shall the eyes of the blind be open'd, and the ears of the deaf un-stopped. Then

shall the lame man leap as an hart, and the tongue of the dumb shall sing.

*) In the original score, this is given to the Soprano, in the key of G. But, as the first part of № 20 is usually sung by a Contralto, it is better that the Recitative should be sung by the same voice.

№ 20. - AIR FOR ALTO

"HE SHALL FEED HIS FLOCK LIKE A SHEPHERD"

Isaiah xl: 11 - Matt. xl: 28, 29

Larghetto, e piano (♩ = 112)

ALTO SOLO *)

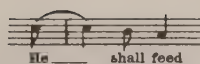
He shall feed His flock like a shep - - herd, and

He shall ga - ther the lambs with His arm, with His arm,

cresc.

*) Often sung thus:

A



He shall feed

He shall feed His flock like a shep - - herd, and

p

He shall ga - ther the lambs with His arm, with His arm,

cresc.

B

and car - ry them in His bo - som, and

p

gen - tly lead those that are with young, and gen - tly lead those, and

gen - - tly lead those that are with young.

mf

SOPRANO SOLO

*) C

**)

Come un - to Him, all ye that la - bour, come

un - to Him, ye that are heav-y la - den, and He will give you rest.

*)

**)

Come un - to Him, all ye that la - bour, come

un - to Him, ye that are heav-y la - den, and He will give you rest.

D

Take His yoke up - on you, and learn of Him, for

Take His yoke up - on you, and learn of Him, for

*) Often sung thus:

**)

Come un - to Him,

come un - to Him, ye that are heav-y

He is meek and low-ly of heart, and ye shall find rest, and

ye shall find rest un-to your souls. **E**

Take His yoke up-on you, and learn of Him, for He is meek and

low-ly of heart, and ye shall find rest, and ye shall find rest un-to your souls.

dim.

№ 21. - CHORUS

"HIS YOKE IS EASY, AND HIS BURTHEN IS LIGHT"

Matthew xi: 30

Allegro

SOPRANO

His yoke is ea -

ALTO

TENOR

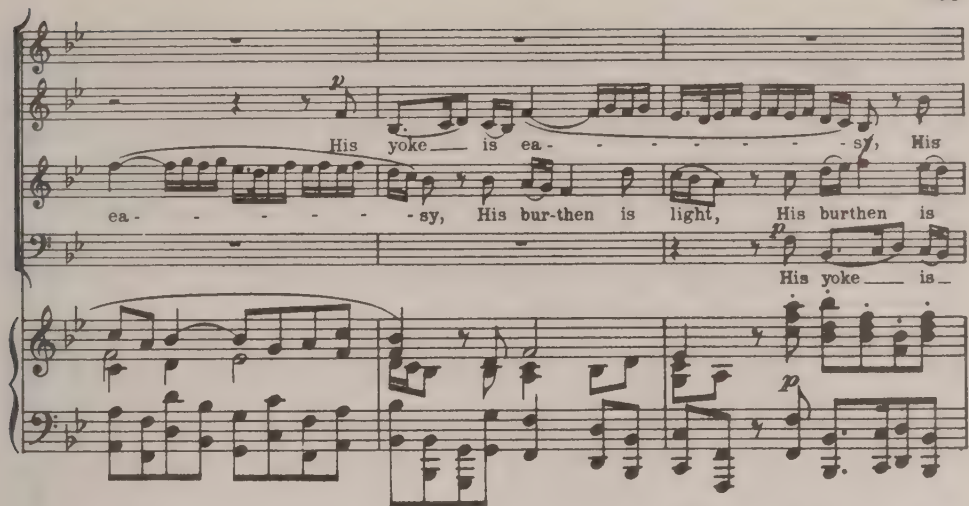
BASS

Allegro (♩ = 69)

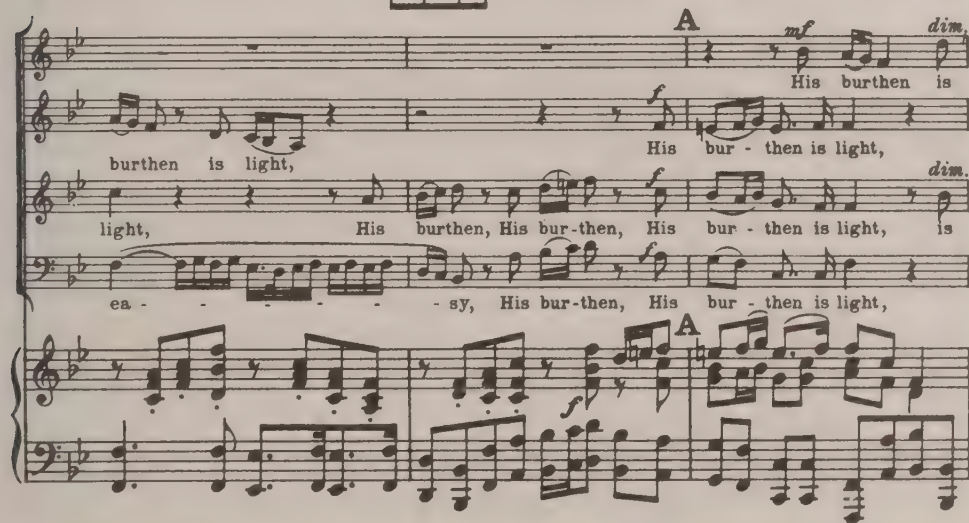
p

-sy, His bur-then is light, His bur-then, His bur-then is light,

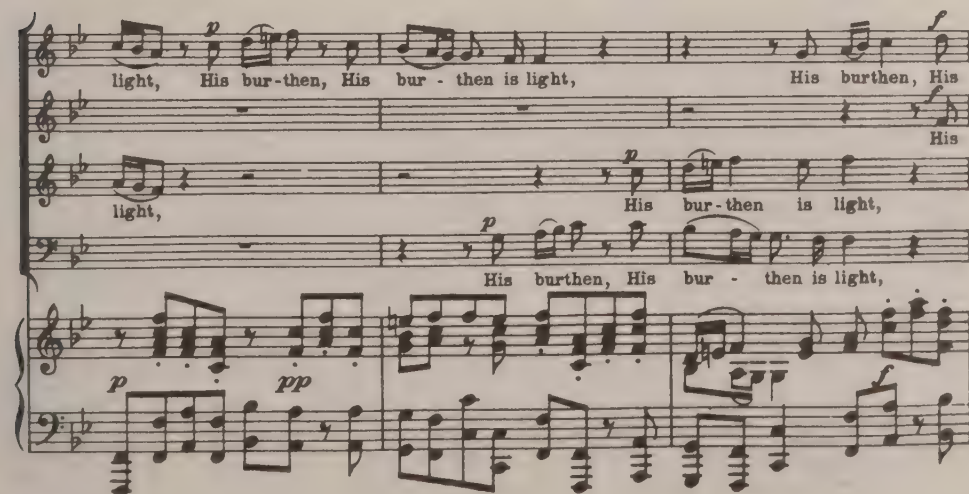
His yoke is



His yoke is ea - sy, His burthen is light, His burthen is light, His yoke is -



A *mf* *dim.*
His burthen is
burthen is light, His bur - then is light,
light, His burthen, His bur - then, His bur - then is light, *dim.*
ea - sy, His bur - then, His bur - then is light,



light, His bur - then, His bur - then is light, His burthen, His
light, His bur - then is light,
His burthen, His bur - then is light,
p *pp*

bur - then is light, His yoke — is ea - - - sy,

bur - then is light, His burthen is

is light,

His yoke — is ea - - - - - sy,

- sy, His bur - - then is light,

light, — His bur - then, His bur - - then is light,

His yoke — is

His bur - then is light, —

His yoke — is ea - - - - - sy, His

ea - - - - - sy, His burthen is light, His burthen, His

His

B

bur - then is light,
His yoke — is ea - - - - - sy,
bur - then is light,
B bur - then is light, His yoke — is ea - - - - -

His burthen is light, His burthen, His
His burthen is light, His burthen, His bur - then is
His burthen is light,
- sy, His burthen, His

bur - then, His bur - - then is light, His
light, His bur - - then is light,
His bur - then, His bur - - then is
bur - then, His bur - - then, His bur - then, His bur - - then is

*) Original score has in bass here:

C

yoke — is ea — - sy, His bur-then is light,

light, His bur-then is

light, His yoke — is ea — - sy, His

His bur-then is light, His bur-then, His

His bur-then is light, His bur-then is light, His bur-then is

light, is light, His bur - then is

bur-then is light, is light, His bur - then is

bur-then, His bur - then, His bur -

light, His bur-then is light, His bur -

light, is light, His bur -

light, is light, His bur -

D

- then is light, His yoke is ea - sy, His yoke is

- sy and His bur - then is light, His yoke is ea - sy, His burthen is

ea - sy, His burthen is light, His yoke is ea - sy, His bur - then is

- sy, His burthen is light, His yoke is ea - sy, His bur - then is

- sy, His burthen is light, His yoke is ea - sy, His bur - then is

light, His yoke is ea - sy, and His bur - - then is light.

light, His yoke is ea - sy, and His bur - - then is light.

light, His yoke is ea - sy, and His bur - - then is light.

light, His yoke is ea - sy, and His bur - - then is light.

PART II

No 22. - CHORUS

"BEHOLD THE LAMB OF GOD"

John i: 29

Largo

SOPRANO

ALTO

TENOR

BASS

Largo ($\text{♩} = 80$)

The musical score is for a chorus setting of "Behold the Lamb of God". It features four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The tempo is marked "Largo" with a metronome indication of 80 beats per minute. The key signature has two flats (B-flat and E-flat). The score is divided into two systems. The first system shows the vocal parts with lyrics and the piano accompaniment. The second system continues the vocal parts and piano accompaniment. The lyrics are: "Be - hold the Lamb of God, be - hold the Lamb of". The piano accompaniment consists of a right hand with chords and moving lines, and a left hand with a steady bass line. Dynamics include *mf* (mezzo-forte) and *f* (forte).

Be - hold the Lamb of God,

Be - hold the Lamb of God, be - hold the Lamb of

Be - hold the Lamb of

be - hold the Lamb of God, that tak - eth a -

God, the Lamb of God, that tak - eth a -

hold the Lamb of God, the Lamb of God, that

God, be - hold the Lamb of God, that

cresc.

cresc.

cresc.

way, taketh a way the sins of the world. Be - hold the Lamb of

the sins of the world. Be - hold the Lamb of God, the Lamb of

way *cresc.* tak - eth a-way the sins of the world. Be - hold the Lamb of God, be -

tak - eth a-way the sins of the world.

cresc.

God, the Lamb of God, of God, the Lamb of God, that tak - eth a-way the

God, be - hold the Lamb of God, the Lamb of God, that tak - eth a-way the

hold the Lamb of God, be - hold the Lamb of God, that tak - eth a-way the

Be - hold the Lamb of God, that tak - eth a-way the

God, the Lamb of God, of God, the Lamb of God, that tak - eth a-way the

God, be - hold the Lamb of God, the Lamb of God, that tak - eth a-way the

hold the Lamb of God, be - hold the Lamb of God, that tak - eth a-way the

Be - hold the Lamb of God, that tak - eth a-way the

)* *)*

**)* Original score has here:

and here ***)*

B

sins of the world, of the world. Be - hold the Lamb of God, be -
 sins of the world, the sins of the world. Be - hold the Lamb of God, the
 sins of the world, the sins of the world. Be - hold the Lamb of God, the
 sins of the world, the sins of the world. Be - hold the Lamb of God, the

hold the Lamb of God, that tak - eth a - way the sins of the world,
 Lamb of God, that tak - eth a - way the sins, the
 Lamb of God, that tak - eth a - way the
 Lamb of God, that tak - eth a - way the

mf that tak - eth a - way *mf*
 sins of the world, — the sins of the world, that
 sins of the world, — the sins of the world,
 sins of the world, the sins of the world,

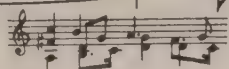
C

the sins of the world, —
 tak-eth a-way — the sins, the sins of the world, — the sins of the
mf that tak-eth a-way — the sins of the world, — the sins of the
mf that tak-eth a-way the sins of the world, the sins of the

the sins of the world, that tak-eth a-way the sins of the
 world, the sins of the world, that tak-eth a-way the sins of the
 world, the sins of the world, that tak-eth a-way the sins of the
 world, that tak-eth a-way the sins of the

world.
 world.
 world.
 world.

•) Original score:



Nº 23. - AIR FOR ALTO

"HE WAS DESPISED"

Isaiah liii: 3; 1: 6

Largo (♩ = 76)

The musical score is for an Alto Solo, marked 'Largo' with a tempo of 76 beats per minute. It is in a key of three flats (E-flat major or C minor) and 4/4 time. The score consists of five systems of music, each with a vocal line and a piano accompaniment. The lyrics are: 'He was des-pis-ed, re-ject-ed and re-ject-ed, a man of sor-rows,'. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. Dynamics include *f*, *p*, and *pp*. A fermata is placed over the final chord of the piece.

ALTO SOLO A

He was des-pis-ed,

des-pis-ed and re-ject-ed, re-

ject-ed of men; a man of sor-rows,

*) Original score:



a man of sor - - rows, and ac - quainted with grief, —

— a man of sor-rows, and ac-quainted with grief.

He

was des-pis-ed, re-ject-ed, He was des-

*) Original score has a^b here, but usually $a^{\sharp}$ is sung instead.

pis-ed and re-ject-ed of men; a man of sorrows, and acquainted with

grief, a man of sor-rows, and ac-quaint-ed with grief.

C

He was despis-ed, re-ject-ed; a man of

pp *fp*

sorrows, and acquainted with grief, and acquainted with grief,

a man of sorrows, and ac-quainted with grief.

D

First system of the musical score, featuring a vocal line and piano accompaniment. The piano part has a complex, rhythmic texture with many beamed sixteenth notes.

Second system of the musical score. The piano part continues with its intricate sixteenth-note patterns.

Third system of the musical score. The vocal line enters with the lyrics "smit-ers, He gave His back to the". The piano part continues with its intricate sixteenth-note patterns.

Fourth system of the musical score. The vocal line continues the lyrics "smit-ers, and His cheeks to them that plucked off the". The piano part continues with its intricate sixteenth-note patterns.

Fifth system of the musical score. The vocal line continues the lyrics "hair, and His cheeks to them that plucked off the". The piano part continues with its intricate sixteenth-note patterns.

hair, and his cheeks to them that plucked off the

F
hair: He hid not His face from shame and

spit-ting, He hid not His face from shame,—

from shame,— He hid not His

face from shame, — from shame and spitting. *D. C.*

p *D. C.*

Nº 24. - CHORUS

"SURELY HE HATH BORNE OUR GRIEFS"

Isaiah liii: 4, 5

Largo e staccato (♩ = 72)

★)

Piano

SOPRANO

ALTO

TENOR

BASS

Sure-ly, sure - ly He hath

Sure-ly, sure - ly He hath

Sure-ly, sure - ly He hath

Sure-ly, sure - ly He hath

★) Many editions have  here; according to Händel's score, *g* is correct.

borne our griefs, and car-ried our sor-rows,
 borne our griefs, and car-ried our sor-rows,
 borne our griefs, and car-ried our sor-rows,
 borne our griefs, and car-ried our sor-rows,

sure-ly, sure-ly He hath borne our griefs, and
 sure-ly, sure-ly He hath borne our griefs, and
 sure-ly, sure-ly He hath borne our griefs, and
 sure-ly, sure-ly He hath borne our griefs, and

car-ried our sor-rows. *mf*
 car-ried our sor-rows. He
 car-ried our sor-rows.
 car-ried our sor-rows.

A *mf*

He was wound - ed for our trans - gres - sions, He was
 was wound - - - ed for our trans - gres - sions, He was
mf He was wound - ed for our trans - gres - sions, He was
mf He was wound - ed for our trans - gres - sions, He was

A *mf*

bru - - - ed, He was bru - ed for our in - -
 bru - - - ed, He was bru - ed for our in -
 bru - - - ed, He was bru - ed for our in -
 bru - - - ed, He was bru - ed for our in -

i - quities, the chas - tise - - ment, the chas -
 i - quities, the chas - tise - - ment,
 i - quities, the chas - tise - - ment, the chas -
 i - quities, the chas - tise - - ment,

f

tise - ment of our peace

the chas - tise - - ment of our peace

tise - - - - - ment of our peace

the chas - tise - - ment of our peace

was up - - on Him.

was up - - on Him.

was up - - on Him.

was up - - on Him.

attacca

Nº 25. - CHORUS

"AND WITH HIS STRIPES WE ARE HEALED"

Isaiah LIII: 5

Alla breve. Moderato

SOPRANO *mf*
And with His stripes we are heal - - - ed,
ALTO *mf*
And with His
TENOR
BASS

Alla breve. Moderato ($\text{♩} = 88$)

mf

A
and with His stripes we are heal - - - ed,
stripes we are heal - - - ed,
mf
And

A

we are heal - ed, and with His stripes we are heal -

ed, and with His stripes we are heal -

with His stripes we are heal -

ed, we are heal - - ed,

- ed, and with His stripes we are

- ed, and with His stripes we are heal - ed, we are

And with His stripes we are heal -

B *f* and with His stripes we are heal -

healed,

heal - - ed, and

- ed, and with His stripes we are heal -

B *f*

ed,

and with His stripes we are heal-

with His stripes we are heal-

-ed, and

C

and with His stripes we are heal-

-ed,

with His stripes we are heal-

-ed,

and with His stripes

-ed,

-ed, and with His

D

and with His stripes

we are heal- - - - - ed,

are heal- - - - - ed, and with His

stripes we are heal- - - - - ed,

D

we are heal- - - - - ed, and with His

and with His stripes we are heal -

stripes we are heal- - - - - ed,

and with His stripes we are heal- - - - - ed,

E

stripes we are heal- - - - - ed,

ed,

and with His stripes we are heal -

and with His stripes we are

E

heal -

ed, and with His stripes we are heal -

heal - ed, are heal -

F

and with His stripes we are heal -

ed,

- ed, and with His stripes we are heal -

- ed, and with His

F

L.H.

Adagio

ed.

and with His stripes we are heal - ed.

ed.

ed.

stripes we are heal - ed.

Adagio

attaca

Nº 26. - CHORUS

"ALL WE LIKE SHEEP HAVE GONE ASTRAY"

Isaiah LIII: 6

Allegro moderato

SOPRANO
All we like sheep, all we like sheep have gone a-stray,

ALTO
All we like sheep, all we like sheep,

TENOR
All we like sheep, all we like sheep have gone a-stray,

BASS
All we like sheep, all we like sheep,

Allegro moderato (♩ = 92)

all we like sheep, all we like

all we like sheep, all we like

all we like sheep, all we like

all we like sheep, all we like

sheep; we have turn -

sheep have gone a - stray;

sheep; we have

sheep have gone a - stray;

A

- ed ev'-ry one to his own way.

we have turn -

turn - ed

- ed ev'-ry one to his own way, ev'-ry one to his own way. All we like

ev'-ry one to his own way. All we like

All we like

All we like

sheep have gone a-stray;
 sheep have gone a-stray;
 sheep have gone a-stray;
 sheep have gone a-stray;

B
 we have turn-ed,
 we have turn-

B
 we have turn-ed ev'-ry one to

we have turned, we have
 -ed ev'-ry one to his own way, we have turned ev'-ry
 we have

we have

C

his own way, — to his own way, we have turn - ed

turned ev-'ry one — to his own way, we have

one — to his own way, we have turn - ed

turned ev-'ry one — to his own way,

ev-'ry one to his own way; all

turn - ed ev-'ry one to his own way; all

ev-'ry one to his own way; all

we have turn - ed ev-'ry one to his own way; all

we like sheep have gone a - stray, —

we like sheep have gone a - stray, —

we like sheep have

we like sheep

have gone a - stray;

gone a - stray,

have gone a - stray;

D

we have turn - ed ev-'ry

we have turn - ed, we have

D

we have turn - ed, we have

one to his own way, we have turn - ed

we have turned, we have turn - ed

turn - ed, we have turned, we have

turn-ed ev-'ry one to his own way,
ev-'ry one to his own way, we have turn-ed ev-'ry
ev-'ry one to his own way, we have turn-ed ev-'ry one to his own
turn-ed ev-'ry one to his own way, we have turn-ed ev-'ry

The musical score is written for five parts: four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The lyrics are: "turn-ed ev-'ry one to his own way, ev-'ry one to his own way, we have turn-ed ev-'ry ev-'ry one to his own turn-ed ev-'ry one to his own way, we have turn-ed ev-'ry". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

we have turned ev-'ry one to his own way, to his own way; all
 one to his own way, ev-'ry one to his own way; all
 way, we have turned ev-'ry one to his own way; all
 one, ev-'ry one to his own way, ev-'ry one to his own way; all

The image shows a musical score for a song titled "The Sheep Song". It features four vocal parts (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The lyrics are: "we like sheep, all we like sheep have gone a - stray;". The music is in 2/4 time and G major. The piano part consists of a steady eighth-note accompaniment in the left hand and a melody in the right hand.

we like sheep, all we like sheep
 we like sheep, all we like sheep
 we like sheep, all we like sheep have gone a - stray;
 we like sheep, all we like sheep have gone a - stray;

have gone a - stray;

have gone a - stray;

we have

we have turn - ed, we have turn - ed,

we have turn - ed,

we have turn - ed, we have

turn - ed, we have turn - ed

F

ev'ry one to his own way,

we have turn - ed ev'ry one to his own way, we have

turn - ed ev'ry one to his own way,

ev'ry one to his own way, we have turn -

F

we have turn - ed, we have
 turn - ed, we have turn - ed, we have turn - ed, we have
 we have turn - ed
 ed, we have turn - ed, we have turn -

turn - ed, we have
 turn - ed, we have turn - ed
 ev - ry one to his own way, we have turn - ed
 - ed ev - ry one to his own way, we have

turn - ed ev - ry one to his own way, we have turn - ed ev - ry one to
 ev - ry one to his own way, we have turn - ed ev - ry one to
 ev - ry one to his own way, we have turn - ed ev - ry one to
 turn - ed ev - ry one to his own way, we have turn - ed ev - ry one to

G Adagio

his own way; and the Lord hath laid on
 his own way; and the
 his own way; and the Lord hath
 his own way; and the Lord hath laid on Him,

mf *f* *mf*

G Adagio (♩ = 60)

cresc. Him, and the Lord hath laid on Him, hath laid on Him,
cresc. Lord hath laid on Him, on Him, hath
cresc. laid on Him, on Him, hath
 the Lord hath laid on Him

p on Him the in - i - qui - ty of us all.
p laid on Him the in - i - qui - ty of us all.
p laid on Him the in - i - qui - ty of us all.
p the in - i - qui - ty of us all.

dim. *dim.* *dim.* *dim.* *dim.* *dim.*

No 27. - RECITATIVE FOR TENOR

"ALL THEY THAT SEE HIM, LAUGH HIM TO SCORN"

Psalm cxli: 7

Larghetto (♩ = 80)

The piano introduction consists of two staves. The right hand features a series of sixteenth-note chords, while the left hand plays a steady eighth-note accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

TENOR SOLO

The first system of the tenor solo shows the vocal line on a single staff. The piano accompaniment continues with the same texture as the introduction. The lyrics "All they that" are written above the vocal line. Dynamics include *dim.* (diminuendo) and *p* (piano).

The second system continues the tenor solo. The piano accompaniment features a more active texture with sixteenth-note chords. The lyrics "see Him, laugh Him to scorn; they" are written above the vocal line. Dynamics include *f* (forte).

The third system continues the tenor solo. The piano accompaniment features a more active texture with sixteenth-note chords. The lyrics "shoot out their lips, and shake their" are written above the vocal line. Dynamics include *f* (forte).

The fourth system concludes the tenor solo. The piano accompaniment features a more active texture with sixteenth-note chords. The lyrics "heads, say - ing:" are written above the vocal line. Dynamics include *f* (forte).

Nº 28. - CHORUS

"HE TRUSTED IN GOD THAT HE WOULD DELIVER HIM"

Psalm xxii: 8

Allegro

SOPRANO

ALTO

TENOR

BASS

He trust-ed in God that he would de-liv-er him; let him de-

Allegro (♩ = 80)

He trust-ed in God that he would de-liv-er him;

liv-er him, if he de-light in him, if he de-light in him, let him de-liv-er him, if

A

He trust - ed in
let him de - liv - er him, if he de - light in him, if he de -
he de - light in him, if he de - light in him, if he de - light in —

A

God that he would de - liv - er him; let him de - liv - er him, if he de -
light in him, let him de - liv - er him; if he de - light in him, if he de -
him.

He trust - ed in God, in God, in God he trust - ed; let him de - liv - er

let him de-liv-er him, if he de-light in him,
in him,
in him *mf* let him de-liv-er him
him, if he de-light in him, if he de-light in him, let him de-

mf let him de-liv-er him, if he de-light in him, **B**
let him de-liv-er him, if he de-light in him.
if he de-light in him, if he de-
liv-er him. He trust-ed in **B**

He trust-ed in God that he would de-liv-er him; let him de-
light in him, let him de-liv-er him, if he de-
God, he trust-ed in God; let him de-liv-er him, if he de-

let him de - liv - er him. He

li - ver him, if he de - light in him, if he de - light

light in him, if he de - light in him. He trust - ed in God, he

light in him, if he de - light in him,

trust - ed in God that he would de - liv - er him; let him de - liv - er him,

in him, let him de - liv - er him, if he de - light in

trust - ed in God; let him de - liv - er him, if he de - light in

C if he de - light in him, *mf* let him de - liv - er him,

him, if he de - light in him, *mf* let him de - liv - er him,

him, if he de - light in him, *mf* let him de - liv - er him,

let him de - liv - er him, *mf* let him de -

C

if he de - light in him, if he de -
let him de - liv - er him, if he de - light in
He trust - ed in God that he would de - liv - er
liv - er him,

light in him, let him de - liv - er him, if he de - light in him, let
him; let him de - liv - er him, if he de -
him; let him de - liv - er him, if he de - light in him, let
let him de - liv - er him.

him de - liv - er him, **D**
light in him. He trust - ed in God, let him de - liv - er him, if he de -
him de - liv - er him. He trust - ed in God, let him de - liv - er him, if he de - light -
He trust - ed in God, that he would de - liv - er him; **D**

mf

let him de - liv - er him,
 light in him, let him de - liv - er him,
 in him, let him de -
 let him de - liv - er him, if he de - light in him,

let him de - liv - er him, let him de - liv - er him.
 if he de - light in
 liv er him, *mf* if he de - light in
 let him de - liv - er him, if he de - light in

E

He trust - ed in God that he would de - liv - er him; let him de -
 him. He trust - ed in God; let him de - liv - er him, if he de - light
 him, if he de - light,
 him, if he de - light in him, if he de -

E

liv - er him, if he de - light in him,
 in him, let him de - liv - er him, let him de - liv - er him, if he de -
 if he de - light in him, let him de - liv - er him,
 light in him, let him de - liv - er him.

f
 if he de - light in him, if he de - light
 light
 if he de - light in him, if he de - light
 He trust - ed in God, that he would de -

Adagio
 in him, let him de - liv - er him, if he de - light in him.
 in him, let him de - liv - er him, if he de - light in him.
 in him, let him, let him de - liv - er him, if he de - light in him.
 liv - er him; let him, let him de - liv - er him, if he de - light in him.
Adagio

No 29. - RECITATIVE FOR TENOR

"THY REBUKE HATH BROKEN HIS HEART"

Psalm lxi: 20

Largo

TENOR SOLO

Thy re-buke hath brok - en His heart; He is full of

heav - i-ness, He is full of heav - i-ness; Thy re-buke hath brok-en His heart;

He look-ed for some to have pit - y on Him, but there was no man, nei-ther found He

an - y to com-fort him; He look-ed for some to have pit - y on Him,

but there was no man, nei-ther found He an - y to com-fort Him.

No 30. - AIR FOR TENOR

"BEHOLD, AND SEE IF THERE BE ANY SORROW"

Lamentations I: 12

Largo (♩ = 66)

TENOR SOLO

Be - hold, and see, be - hold, and see if

there be an - y sor - row like un - to His sor - row.

poco cresc.

Be - hold, and see if there be an - y sor - row

like un - to His sor - row. Be - hold, and see if there be an - y sor - row

like — un - to His sor - row.

dim. *pp* *poco cresc.* *pp*

No 31. - RECITATIVE FOR TENOR

"HE WAS CUT OFF OUT OF THE LAND OF THE LIVING"

Isaiah liii: 8

TENOR SOLO

He was cut off out of the land of the liv-ing:

for the trans-gression of Thy peo-ple was He strick-en.

attacca

No 32. - AIR FOR TENOR

"BUT THOU DIDST NOT LEAVE HIS SOUL IN HELL"

Psaln xvi: 10

Andante larghetto (♩ = 108)

But Thou didst not leave His

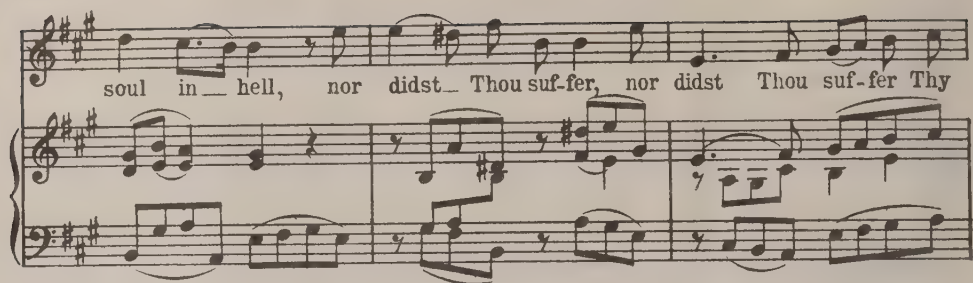
TENOR SOLO

soul in hell, but Thou didst not leave His

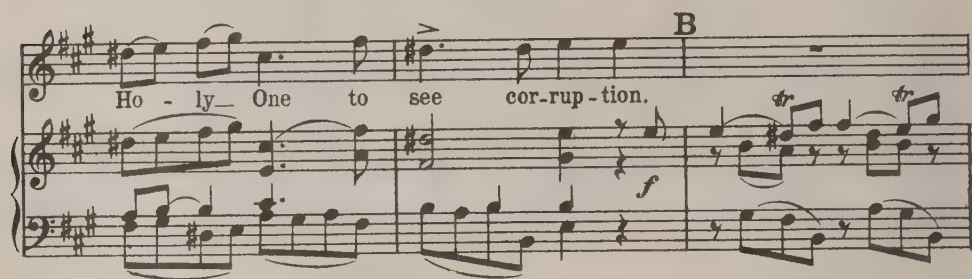
soul in hell, but Thou didst not leave His

*) This is according to Händel's score; other editions have not the appoggiatura:

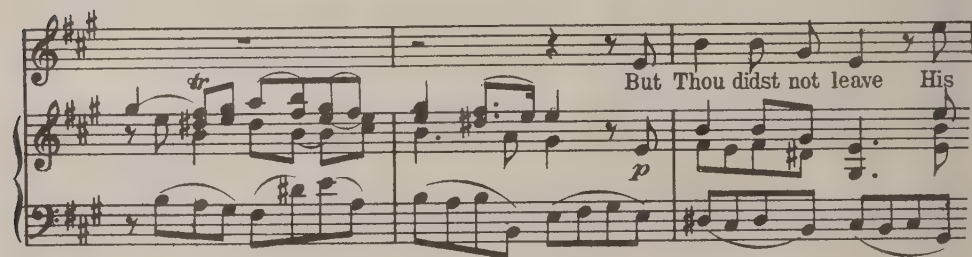




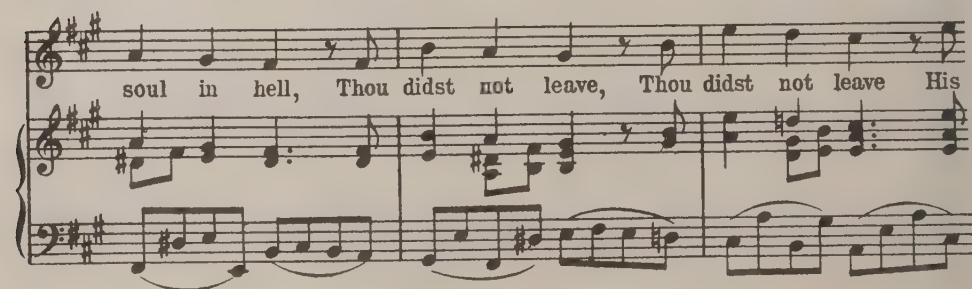
soul in hell, nor didst Thou suf-fer, nor didst Thou suf-fer Thy



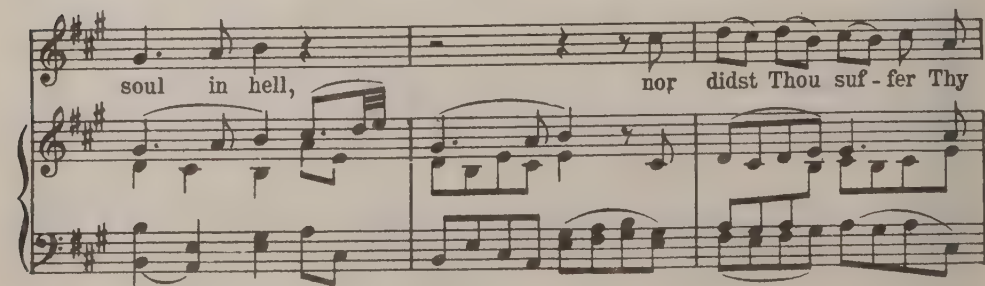
Ho - ly One to see cor-rup-tion. **B**



But Thou didst not leave His



soul in hell, Thou didst not leave, Thou didst not leave His



soul in hell, nor didst Thou suf-fer Thy

Ho - ly One to see cor-ruption, nor didst Thou suffer, nor

cresc. *p*

C

didst Thou suf-fer Thy Ho - ly One to see cor - rup - tion,

cresc.

nor didst Thou suf-fer, nor didst Thou suf-fer Thy Ho - ly One, Thy

tr *p*

Ho - ly One to see cor-ruption..

f *tr*

D

Nº 33. - CHORUS

"LIFT UP YOUR HEADS, O YE GATES"

Psalm xxiv: 7-10

G. F. Händel

A tempo ordinario (♩ = 76)

SOPRANO I

Lift up your heads, O ye_gates, and be ye lift up, ye ev-er-last-ing doors, and the

SOPRANO II

Lift up your heads, O ye_gates, and be ye lift up, ye ev-er-last-ing doors, and the

ALTO

Lift up your heads, O ye_gates, and be ye lift up, ye ev-er-last-ing doors, and the

King of glo-ry shall come in. —

King— of glo-ry shall come in,

King— of glo-ry shall come in. —

TENOR

*mf*Who is ^{this} King of glo-ry?

BASS

*mf*Who is ^{this} King of glo-ry?

*) Händel's score has here, and in all similar cases, "this" King, not "the" King. It has become traditional, however, to sing "the" King.

this the King of glo - ry? who is this the King of glo - ry? who
 this the King of glo - ry? who is this the King of glo - ry? who

mf The Lord strong and might-y, the Lord strong and might-y, the Lord
mf The Lord strong and might-y, the Lord strong and might-y, the Lord
mf The Lord strong and might-y, the Lord strong and might-y, the Lord
 is this the King of glo - ry?
 is this the King of glo - ry?

B

might - y in bat-tle.

might - y in bat-tle.

might - y in bat-tle. *mf* Lift up your heads, O ye gates, and be ye lift up, ye

mf Lift up your heads, O ye gates, and be ye lift up, ye

mf Lift up your heads, O ye gates, and be ye lift up, ye

B

mf

ev - er - last - ing doors, and the King - of glo - ry shall come in, and the

ev - er - last - ing doors, and the King of glo - ry shall come in, and the

ev - er - last - ing doors, and the King - of glo - ry shall come in, and the

Who is the King of glo-ry? who

Who is the King of glo-ry? who

King of glo-ry shall come in.

King of glo-ry shall come in.

King of glo-ry shall come in.

is this the King of glo-ry? who is this the King of glo-ry?

is this the King of glo-ry? who is this the King of glo-ry?

is this the King of glo-ry? who is this the King of glo-ry? The Lord of hosts,

The Lord of hosts,

The Lord of hosts,

SOPRANO I II

ALTO

TENOR

BASS

The Lord of hosts, He is the King of glo-ry, He

The Lord of hosts, He is the King of glo-ry, He

the Lord of hosts, He is the King of glo-ry, He

the Lord of hosts, He is the King of glo-ry, He

C

is the King of glo-ry, He is the King of glo-ry, He is the King of

is the King of glo-ry, He is the King of glo-ry, He is the King of glo-ry, He

is the King of glo-ry, He is the King of glo-ry, He is the King of glo-ry, He

is the King of glo-ry, He is the King of glo-ry,

glo-ry, He is the King of glo-ry, He is the King of glo-

is the King of glo-ry, the Lord of hosts, He is the King of glo-

is the King of glo-ry, the Lord of hosts, He is the King of glo-

the Lord of hosts, He is the King of glo-

D

ry, the Lord of hosts, He is the King of glo -
 ry, the Lord of hosts, He is the King of
 ry, the Lord of hosts, He is the King of
 ry,

D

ry,
 glo - ry, of glo - ry, the Lord of
 glo - ry,
 glo - ry,

the Lord of hosts, He is the King of glo -
 hosts, He is the King of glo - ry, of glo -
 the Lord of hosts, He is the King of glo - ry, of glo -
 the Lord of hosts, He is the King of glo - ry, of glo -

ry, He
ry, He
ry, of glo ry, He
ry, He

E

is the King of glo-ry, He is the King of glo-ry, the Lord of hosts,
is the King of glo-ry, He is the King of glo-ry, the Lord of
is the King of glo-ry, He is the King of glo-ry, the Lord of
is the King of glo-ry, He is the King of glo-ry, the Lord of

E

the Lord of hosts, the Lord of hosts, the Lord of hosts, He
hosts, the Lord of hosts, the Lord of hosts, the Lord of
hosts, the Lord of hosts, the Lord of hosts, the Lord of
hosts, the Lord of hosts, the Lord of hosts, the Lord of

is the King of glo -
 hosts, He is the King of glo - ry, of
 hosts, He is the King of glo - ry, of
 hosts, He is the King of glo -

- ry, He is the King of glo - ry, He is the King of glo - ry,
 glo - ry, He is the King of glo - ry, He is the King of glo - ry,
 glo - ry, He is the King of glo - ry, He is the King of glo - ry,
 - ry, He is the King of glo - ry, He is the King of glo - ry,

F *cresc.*
cresc. the Lord of hosts, the Lord of hosts, the Lord of
 the Lord of hosts, the Lord of hosts, the Lord of hosts, He
cresc. the Lord of hosts, the Lord of hosts, the Lord of hosts, He
cresc. the Lord of hosts, the Lord of hosts, the Lord of

F
cresc.

hosts, He is the King of glo -
is the King, the King of glo -
is the King of glo - ry, the King of glo -

- ry, the King of glo - ry, He is the King of glo - ry, He
- ry, the King of glo - ry, He is the King of glo - ry, He
- - ry, the King of glo - ry, He is the King of glo - ry, He
- - ry, the King of glo - ry, He is the King of glo - ry, He

is the King of glo - ry, of glo - - ry.
is the King of glo - ry, of glo - - ry.
is the King of glo - ry, of glo - - ry.
is the King of glo - ry, of glo - - ry.

* N^o 34. - RECITATIVE FOR TENOR

"UNTO WHICH OF THE ANGELS SAID HE"

Hebrews 1: 5

TENOR SOLO

Un - to which of the an - gels said He at an - y

time, Thou art my Son, this day have I be - got - ten Thee?

* N^o 35. - CHORUS

"LET ALL THE ANGELS OF GOD WORSHIP HIM"

Hebrews 1: 6

Allegro

SOPRANO
ALTO
TENOR
BASS

Let all the an - gels of God wor - ship

Allegro (♩ = 84)

*) Generally omitted

Him, let all the an - gels of
 Him, let all the an - gels of
 Him,
 Him,

God, let all the an - gels of God wor - ship
 God wor - ship
 let all the an - gels of God wor - ship

A
 Him, let all the
 Him, let all the an - gels of God
 let all the an - gels of God
 Him, let

A

an - gels of God wor - ship Him,
 wor - ship Him,
 wor - ship
 all the an - gels of God wor - ship

let all the an - gels of God wor - ship
 let all the an - gels of
 Him, let all the an - gels of God wor - ship Him,
 Him, let all the an -

Him,
 God wor - ship Him, let all the
 let all the an - gels of God wor -
 gels of God wor -

B

let all the an -

an - gels of God wor - - - ship Him,

- ship Him, let all the an - gels of God

- ship Him,

B

- gels of God wor -

wor -

wor -

C

- ship Him, let all the an -

- ship Him, let all the an -

- ship Him, let all the an -

let all the an -

C

- gels of God, let all the an - gels of

- gels of God, let all the an - gels of

- gels of God, let all the an - gels of

God wor - ship

God wor - ship

God wor - ship

- gels of God wor - ship

Him.

Him.

Him.

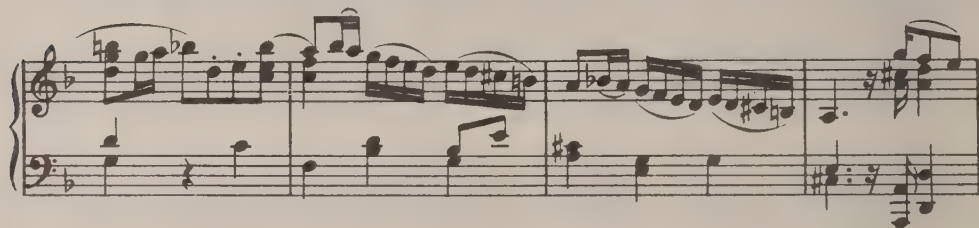
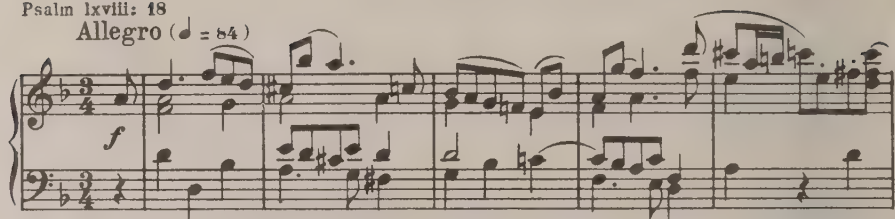
Him.

*) N^o 36. - AIR FOR BASS

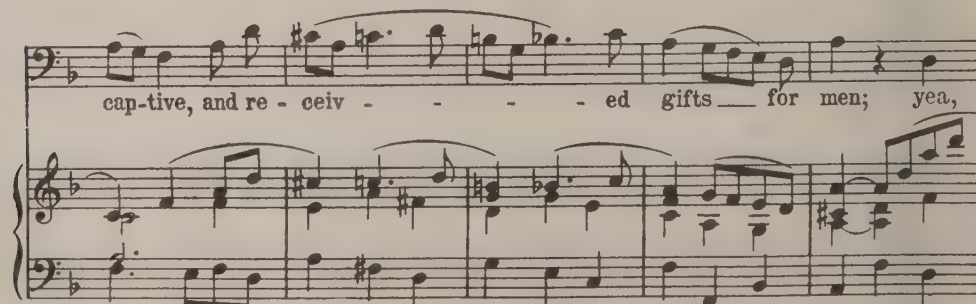
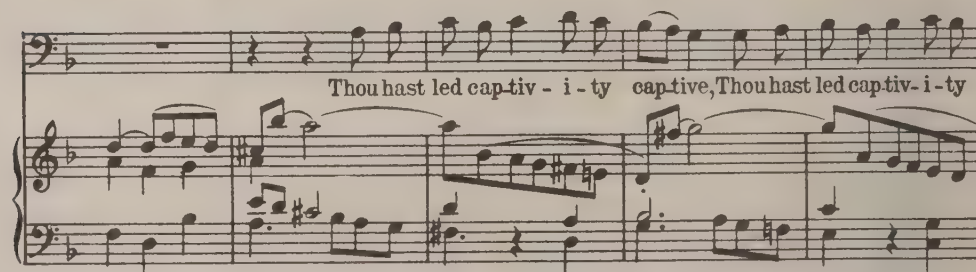
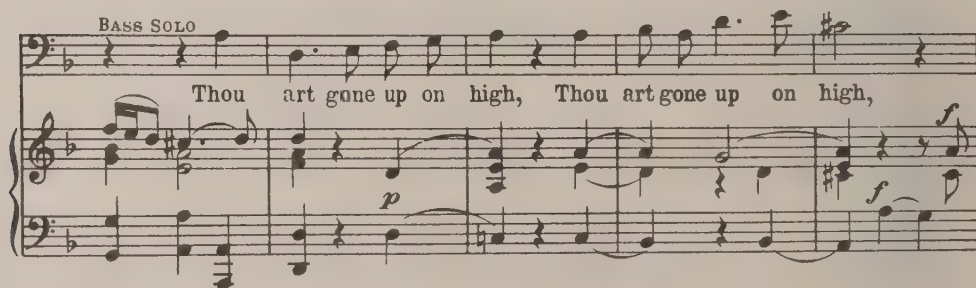
"THOU ART GONE UP ON HIGH" *

Psalm lxxviii: 18

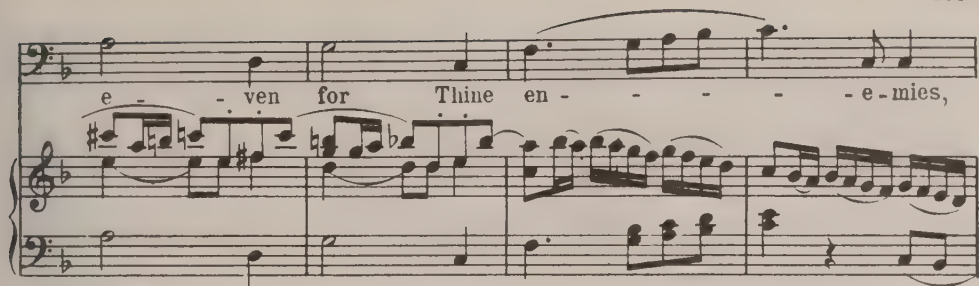
Allegro (♩ = 84)



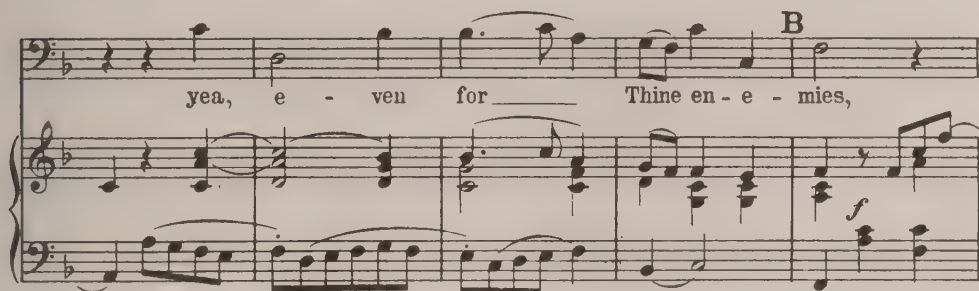
BASS SOLO



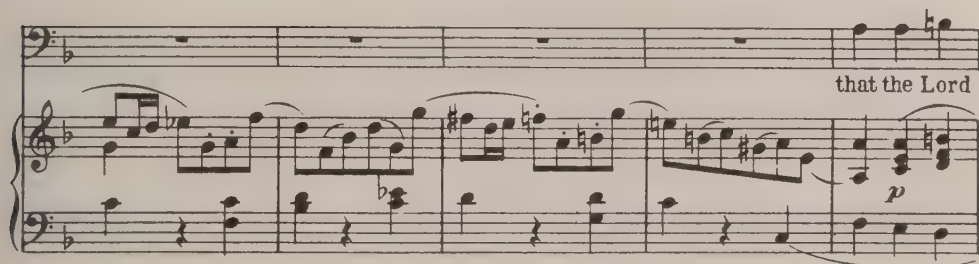
*) Generally omitted.



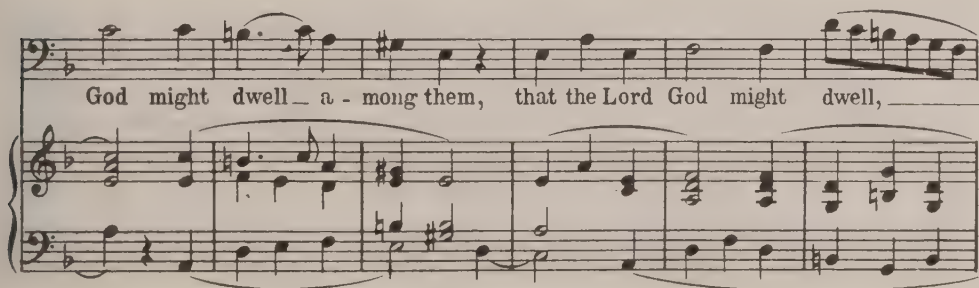
First system of the musical score. It features a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has one flat (B-flat). The lyrics are: "e - ven for Thine en - - - e - mies,". The piano part includes a complex, flowing melody in the right hand and a more rhythmic accompaniment in the left hand.



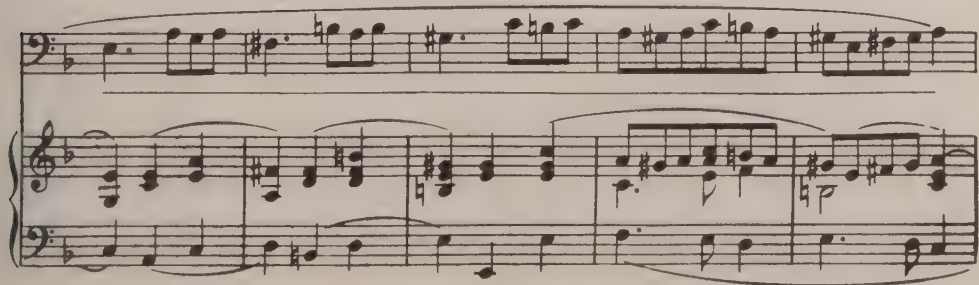
Second system of the musical score. The vocal line continues with the lyrics: "yea, e - ven for Thine en - e - mies,". A section marker "B" is placed above the vocal line. The piano accompaniment continues with similar textures, including a dynamic marking of *f* (forte) in the right hand.



Third system of the musical score. The vocal line is silent, indicated by a whole rest. The lyrics "that the Lord" appear at the end of the system. The piano accompaniment continues, with a dynamic marking of *p* (piano) in the right hand.



Fourth system of the musical score. The vocal line begins with the lyrics: "God might dwell a - mong them, that the Lord God might dwell,". The piano accompaniment continues with a steady, rhythmic accompaniment.



Fifth system of the musical score. The vocal line continues with the lyrics: "God might dwell a - mong them, that the Lord God might dwell,". The piano accompaniment continues with a steady, rhythmic accompaniment.

might dwell a-mong them.

C

Thou art gone up on high, Thou art gone up on high, Thou hast

p

led cap-tiv - i - ty cap-tive, Thou hast led cap-tiv - i - ty cap-tive,

and re - ceiv - ed gifts for men; yea, e - - ven

p

for Thine en - - - -

D

- e-mies, for Thine e - mies,

that the Lord God might dwell a - - mong them,

that the Lord God might dwell

a - mong them,

E

that the Lord God, that the Lord

God might dwell a - - mong them, might dwell

a - mong

F
them, that the Lord God might dwell a-mong them.

No. 37. - CHORUS

"THE LORD GAVE THE WORD"

Psalm lxxviii: 11

Andante allegro

SOPRANO
ALTO
TENOR
BASS

Great was the com - pa - ny of the
Great was the com - pa - ny of the
The Lord gave the word: great was the com - pa - ny of the
The Lord gave the word: great was the com - pa - ny of the

Andante allegro (♩ = 80)

Great was the com - pa - ny of the
Great was the com - pa - ny of the

preachers, great was the com - pa - ny, the com - pa - ny, the com -
preachers, great was the com - pa - ny, the com - pa - ny, the com -
preachers, great was the com - pa - ny, the com - pa - ny, the
preachers, great was the com - pa - ny, the com -

-pa - ny of the preach - ers,
 - pa - ny, the com - pa - ny of the preach - ers,
 com - - - - - pa - ny of the preach - ers,
 - - - - - pa - ny of the preach - ers,

A

great was the com - pa - ny of the preachers. The Lord gave the word;

great was the com - pa - ny of the preachers. The Lord gave the word;

great was the com - pa - ny of the preachers.

great was the com - pa - ny of the preachers.

A

great was the com - - - - - pa-ny, the com - - - - -

great was the com - - - - - pa-ny, the com - - - - -

Great was the com - pa-ny, the com - - - - - - pa-ny, the

Great was the com - pa-ny, the com - - - - - - pa-ny, the

great was the com - pa-ny, the com - pa-ny, the com - pa-ny, the com - pa-ny, the com -

- pa - ny of the preach - ers, of the preach -
 - pa - ny, the com - pa - ny of the preach - ers, of the preach -
 com - - - pa - ny of the preach - ers, of the preach -
 - - - pa - ny of the preach - ers, of the preach -

A musical score for the song "The Rose Tree". The score is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are: "The rose tree, the rose tree, / The rose tree, the rose tree, / The rose tree, the rose tree, / The rose tree, the rose tree." The vocal parts enter with a simple melody, while the piano accompaniment provides a rhythmic foundation with chords and moving lines in both hands. The score is presented on a single page with five staves.

"HOW BEAUTIFUL ARE THE FEET OF THEM"

Romans x: 15

Larghetto (♩ = 104)

Piano introduction in B-flat major, 12/8 time, marked *p* (piano). The music features a flowing melody in the right hand and a steady accompaniment in the left hand.

SOPRANO SOLO

How beau-ti-ful are the feet of them that

Soprano solo entry and piano accompaniment. The soprano part begins with a rest followed by the lyrics "How beau-ti-ful are the feet of them that". The piano accompaniment provides a harmonic foundation, marked *pp* (pianissimo).

preach the gos-pel of peace, how beau-ti-ful are the feet, how

Soprano and piano accompaniment for the first phrase: "preach the gos-pel of peace, how beau-ti-ful are the feet, how". The piano part features a rhythmic accompaniment with chords and moving lines.

beau-ti-ful are the feet of them that preach the gos-pel of peace,

Soprano and piano accompaniment for the second phrase: "beau-ti-ful are the feet of them that preach the gos-pel of peace,". The piano part continues with a steady accompaniment, marked *f* (forte) in the final measure.

how beau-ti-ful are the feet of them that

Soprano and piano accompaniment for the final phrase, marked **A**: "how beau-ti-ful are the feet of them that". The piano part features a more active accompaniment, marked *p* (piano) in the final measure.

preach the gos-pel of peace, and bring glad ti - - dings, and

bring glad ti - - dings, glad ti - dings of good things, and

B
bring glad ti - - dings, glad tidings of good things, and bring glad tidings, glad

ti - dings of good things, glad tidings of — good things!

No 39. - CHORUS

"THEIR SOUND IS GONE OUT INTO ALL LANDS"

Romans x: 18

A tempo ordinario

SOPRANO

Their sound is gone out in - to all lands, their sound is gone

ALTO

Their sound is gone out in - to all lands,

TENOR

Their sound is gone out, their

BASS

Their sound is gone out, _____

A tempo ordinario (♩ = 88)

out in - to all lands, in - to all lands,

in - to all lands, _____ in - to all lands,

sound is gone out in - to all lands, their sound is gone

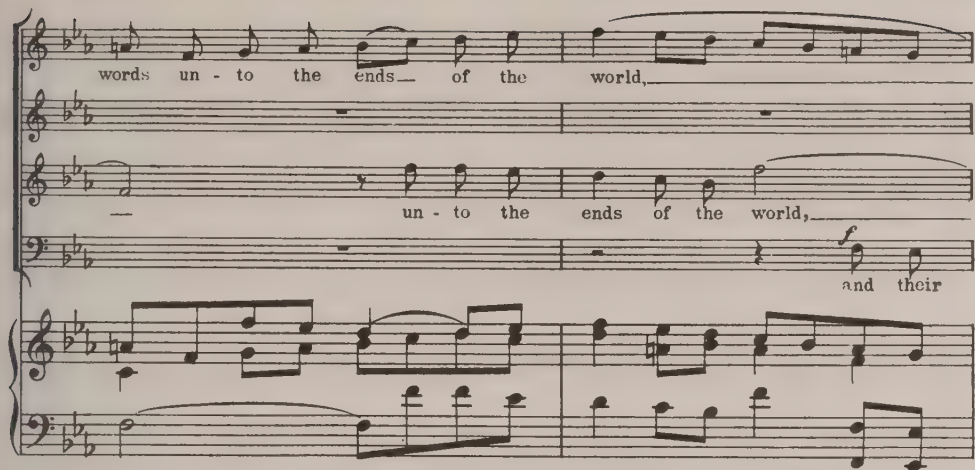
_____ their sound is gone out in - to all lands, their sound is gone

their sound is gone out in - to all lands, their sound is gone
 their sound is gone out, is gone out, their sound is gone
 out in - to all lands, in - to all
 out in - to all lands,

out in - to all lands,
 out, is gone out in - to all lands,
 lands, in - to all lands,
 — their sound is gone out in - to all lands,

A
 and their
 and their words un - to the ends of the world,

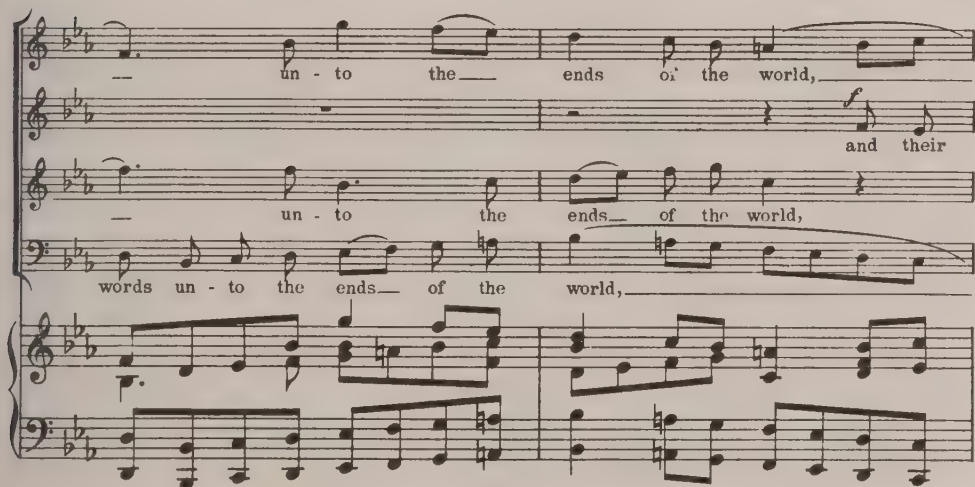
A



words un - to the ends_ of the world,

un - to the ends of the world,

and their

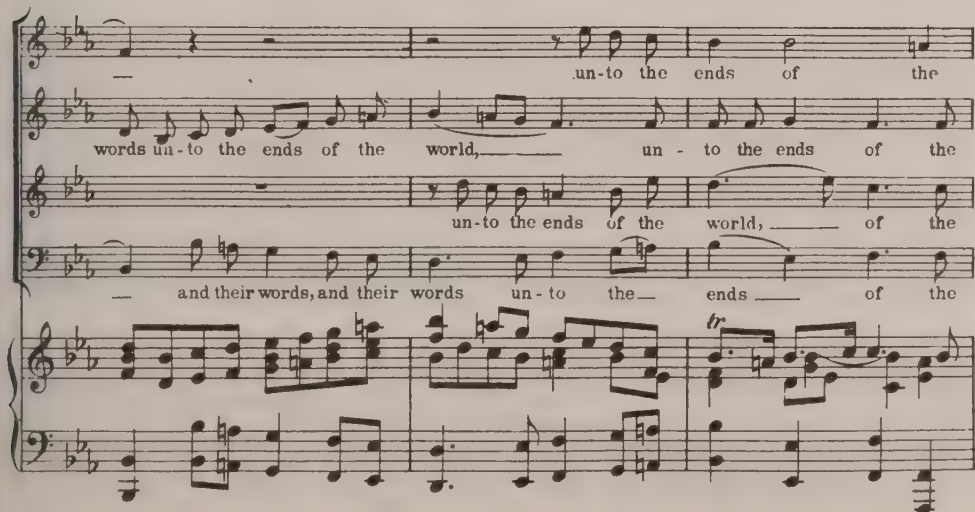


un - to the_ ends of the world,

and their

un - to the ends_ of the world,

words un - to the ends_ of the world,



un-to the ends of the

words un-to the ends of the world, un - to the ends of the

un-to the ends of the world, of the

and their words, and their words un - to the_ ends_ of the

B

world; their sound is gone out, is gone out in - to all
 world; their sound is gone out, is gone out in - to all
 world; their sound is gone out in - to all
 world; their sound is gone out in - to all

B

lands, and their words un - to the ends of the
 lands, and their words un - - to the ends of the
 lands, and their words, and their words un - to the ends of the
 lands, and their

world, and their
 world, and their
 world, of the world, and their
 words un - to the ends of the world,
 Red. *

words un - to the ends of the world, and their

words un - to the ends of the world,

words, and their words un - to the ends of the

and their words un - to the ends of the

cresc.
words un-to the ends of the world,

cresc.
and their words un - to the ends of the

cresc.
world, and their

cresc.
world, and their words un-to the ends of the world,

un - to the ends of the world.

world, un - to the ends of the world

words un - to the ends of the world, un-to the ends of the world.

un - to the ends, un - to the ends of the world.

№40 - AIR FOR BASS

"WHY DO THE NATIONS SO FURIOUSLY RAGE TOGETHER?"

Psalm ii: 1,2

Allegro (♩ = 112)

The musical score is written for piano and bass. It consists of six systems of music, each with a treble and bass staff. The tempo is marked 'Allegro' with a quarter note equal to 112 beats per minute. The key signature changes from C major to B minor (indicated by two flats) in the third system, and then to D major (indicated by two sharps) in the fourth system. The bass line is a simple, steady accompaniment of eighth notes. The treble line features more complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The score ends with a double bar line in the sixth system.

A BASS SOLO

Why do the na - - - tions so

fu - rious - ly rage to - - geth - er? why

do the peo - - ple im - a - gine a vain

thing? Why do the na - - - tions

rage

so

fu-rious-ly to - geth - er? why

do the peo - ple im - a -

gine a vain

thing? im - a -

B
- gine a vain thing?

Why do the na - tions so fu - riously rage to -

geth - er, and why do the

peo-ple, and why do the

peo-ple im- - a - - gine a vain

thing? Why do the na - - tions

rage

C
— so furiously to - gether, so furiously to - geth - er? and

why do the peo-ple im- - a - - gine a vain

thing? im - a - - - - -

cresc. *f*

- - gine a vain thing? and

p

why do the peo-ple im- - a - - gine a vain

D

thing?

The first system of the musical score. The vocal line (treble clef) begins with a series of eighth notes, followed by a half note. The piano accompaniment (grand staff) features a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

The second system of the musical score. The vocal line (treble clef) begins with a half note, followed by a quarter note, and then a half note. The piano accompaniment (grand staff) features a steady eighth-note pattern in the right hand and a similar pattern in the left hand. The lyrics "The kings of the earth rise up, and the" are written below the vocal line.

The third system of the musical score. The vocal line (treble clef) begins with a half note, followed by a quarter note, and then a half note. The piano accompaniment (grand staff) features a steady eighth-note pattern in the right hand and a similar pattern in the left hand. The lyrics "rul - ers take coun - sel to - geth - er, take" are written below the vocal line.

The fourth system of the musical score. The vocal line (treble clef) begins with a half note, followed by a quarter note, and then a half note. The piano accompaniment (grand staff) features a steady eighth-note pattern in the right hand and a similar pattern in the left hand. The lyrics "coun - sel," are written below the vocal line.

The fifth system of the musical score. The vocal line (treble clef) begins with a half note, followed by a quarter note, and then a half note. The piano accompaniment (grand staff) features a steady eighth-note pattern in the right hand and a similar pattern in the left hand. The lyrics "take" are written below the vocal line.

coun - sel to - geth - er against the Lord, and a -

gainst His an - oint -

- ed, a - gainst the Lord and His an -

oint - ed.

№41. - CHORUS

"LET US BREAK THEIR BONDS ASUNDER"

Psalm ii: 3

Allegro e staccato

SOPRANO
ALTO
TENOR
BASS

Let us break their bonds a - sun - der, let us

Let us break their bonds. a - - sun - der, let us, let us

Allegro e staccato (♩ = 76)

break, let us break their bonds a -

Let us break their bonds a - sun - der, let us break,

break their bonds a - sun - der, let us, let us break, let us break their

Let us break their bonds a - sun - der, let us, let us break their bonds,

sun - - - der,

let us break their bonds a - sun - der,

bonds a - sun - - - der,

let us break their bonds a - - sun - - der, let us,

let us break their bonds a - sun - der, **A**

let us break their bonds a - sun - der,

let us break their bonds a - sun - der, and cast a - way,

let us break their bonds a - sun - der, **A**

and cast a - - - way

their yokes from us, and cast a - -

and cast a - - - way

their yokes from us, and cast a - - way their yokes from

way their yokes from us, and cast a - - way their yokes from

their yokes from us, and cast a - way their yokes from
us, and cast a - way, and cast a - way their yokes from
us, and cast a - way, and cast a - way their yokes from
and cast a - way,

us, and cast a - way their yokes from us. Let us break their
us, and cast a - way their yokes from us.
us, and cast a - way their yokes from us. Let us break their bonds,
and cast a - way their yokes from us.

bonds. let us break their bonds,
Let us break their bonds a - sun - der, let us break their bonds,
let us break their bonds a -
Let us break their bonds a - sun - der, let us break their

let us break their bonds a - sun - der, let us break their bonds a -

let us break their bonds a - sun - der,

sun - der, let us break their bonds, let us break their

bonds, let us break their bonds a - sun - der,

sun - der, let us, let us break, let us break their bonds a

let us break their bonds, let us break their

bonds a - sun - der, let us break, let us break their bonds,

let us break their bonds a - sun - der,

sun - der, their bonds a - sun - der, and cast a - way

bonds, their bonds a - sun - der,

let us break their bonds a - sun - der, and cast a - way,

let us break their bonds a - sun - der,

their yokes from

and cast a - way,

and cast a - - way

us, and cast a - way their yokes from us, and cast a -

and cast a - - way

and cast a - way their yokes from us, and cast a -

their yokes, their yokes from us, and cast a -

way their yokes from us.

their yokes from us.

way their yokes from us. Let us break their bonds a -

way their yokes from us. Let us break their

R.H.

Let us break their bonds, a - - sun - der, and cast a - -
 Let us break their bonds, and cast
 sun - - der, and cast, and cast a -
 bonds, and cast a - - way their yokes from

way,
 a - way their yokes, their yokes from us, and cast a - -
 way, and cast a - way their yokes from us, and cast a - -
 us, and cast a - way their yokes from us, and cast a - -

— and cast a - way their yokes from us,
 way, and cast a - way their yokes, let us break their
 way, and cast a - way their yokes, let us break their bonds a - -
 way, and cast a - way their yokes from us,
 — and cast a - way their yokes from us, let us break their

let us break their bonds, and cast a - - way, and cast a -
 bonds, their bonds a - - sun - - der, and cast a - - way, and cast a -
 sun - - der, their bonds a - - sun - - der, and cast a - - way, and cast a -
 let us break their bonds a - - sun - - der, and cast a - - way, and cast a -

way their yokes from us.
 way their yokes from us.
 way their yokes from us.
 way their yokes from us.

№42. - RECITATIVE FOR TENOR

189

"HE THAT DWELLETH IN HEAVEN"

Psalms ii: 4

TENOR SOLO

He that dwell-eth in hea-ven shall laugh them to
scorn; the Lord shall have them in de-ri-sion.

№43. - AIR FOR TENOR

"THOU SHALT BREAK THEM"

Psalms ii: 9

Andante (♩ = 84)

TENOR SOLO A
Thou shalt break them, Thou shalt
break them with a rod of i-ron;
poco cresc.

Thou shalt dash them in piec - es like a pot - - - ter's

ves - sel, Thou shalt dash them in piec - es, in

cresc.

piec - es like a pot -

B
- ter's ves - sel.

Thou shalt break them,

Thou shalt break them with a rod

This system contains the first two staves of music. The vocal line (treble clef) begins with a whole rest, followed by a half note G4, a quarter note F#4, and a quarter note E4. The piano accompaniment (bass clef) starts with a half note G2, a half note F#2, and a half note E2. The lyrics "Thou shalt break them with a rod" are written below the vocal line.

of i - ron; Thou shalt

This system contains the next two staves. The vocal line continues with a half note D4, a quarter note C#4, and a quarter note B3. The piano accompaniment features a series of chords in the left hand and a melodic line in the right hand. The lyrics "of i - ron; Thou shalt" are written below the vocal line.

dash them in piec-es like a pot - ters

This system contains the next two staves. The vocal line continues with a half note A3, a quarter note G3, and a quarter note F#3. The piano accompaniment continues with chords and a melodic line. The lyrics "dash them in piec-es like a pot - ters" are written below the vocal line.

ves - sel, Thou shalt dash them in piec-es like a

This system contains the next two staves. The vocal line begins with a half note E3, a quarter note D3, and a quarter note C#3. The piano accompaniment features a series of chords in the left hand and a melodic line in the right hand. The lyrics "ves - sel, Thou shalt dash them in piec-es like a" are written below the vocal line.

pot - ter's ves - sel, like a

This system contains the next two staves. The vocal line continues with a half note B2, a quarter note A2, and a quarter note G2. The piano accompaniment continues with chords and a melodic line. The lyrics "pot - ter's ves - sel, like a" are written below the vocal line.

*)Händel in his score has this section in unison

This system shows a short musical phrase in unison, consisting of a half note G2, a half note F#2, and a half note E2.

pot - - - ter's ves - sel, Thou shalt dash them in

The first system of the musical score. The vocal line (treble clef) begins with a half note 'pot', followed by a dotted half note '- ter's', and then a half note 'ves'. The piano accompaniment (grand staff) features a complex rhythmic pattern in the right hand with many beamed sixteenth notes, and a simpler bass line in the left hand. The key signature has one sharp (F#).

piec - es like a pot - - - - ter's

The second system of the musical score. The vocal line continues with 'piec - es' on a half note, followed by a half rest, then 'like a' on a half note, and finally 'pot - - - - ter's' on a half note. The piano accompaniment continues with similar rhythmic complexity in the right hand.

D
ves - sel.

The third system of the musical score. A key signature change to D major is indicated by a 'D' in a circle at the beginning of the system. The vocal line has a half note 'ves' followed by a half note 'sel.' and then a half rest. The piano accompaniment features a more active right hand with many beamed sixteenth notes.

The fourth system of the musical score. The piano accompaniment continues with a dense texture of beamed sixteenth notes in the right hand and a steady bass line in the left hand.

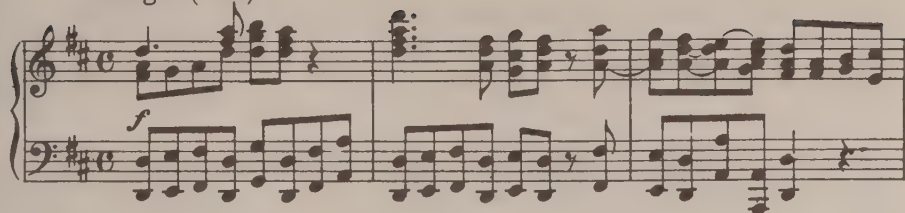
The fifth system of the musical score. The piano accompaniment concludes with a final cadence in the right hand and a sustained bass note in the left hand.

Nº 44. - CHORUS

"HALLELUJAH!"

Rev. xix: 6; xl: 15; xix: 16

Allegro (♩=72)

Organ
or
Piano

SOPRANO

Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal -

ALTO

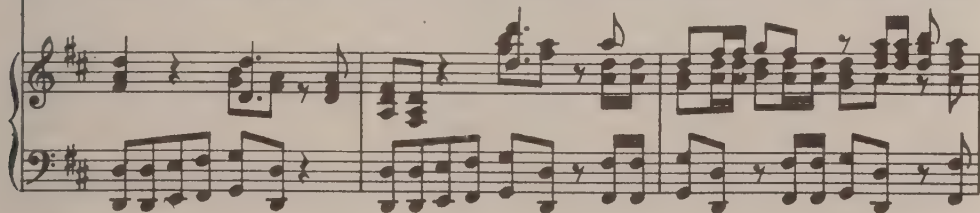
Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal -

TENOR

Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal -

BASS

Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal -

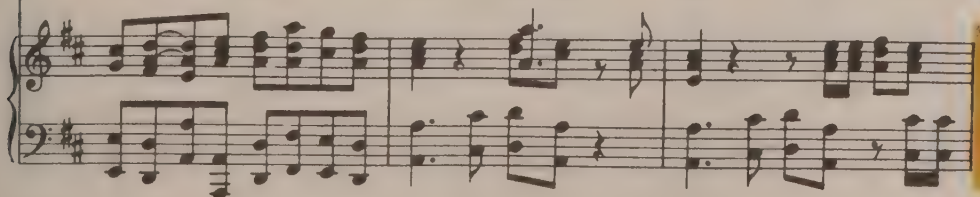


le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le -

le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le -

le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le -

le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le -



lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! for the Lord

lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! for the Lord

lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! for the Lord

lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! for the Lord

A

God Om-ni-po-tent reign-eth. Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah!

God Om-ni-po-tent reign-eth. Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah!

God Om-ni-po-tent reign-eth. Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah!

God Om-ni-po-tent reign-eth. Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah!

A

lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! for the Lord God Om-ni-po-tent reign-eth. Hal-le-lu-jah!

lu-jah! Hal-le-lu-jah! for the Lord God Om-ni-po-tent reign-eth. Hal-le-lu-jah!

lu-jah! Hal-le-lu-jah! for the Lord God Om-ni-po-tent reign-eth. Hal-le-lu-jah!

lu-jah! Hal-le-lu-jah! for the Lord God Om-ni-po-tent reign-eth. Hal-le-lu-jah!

*) Händel's score has here

**)

First system of the musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! God Om-ni-po-tent reign-eth. Hal-le-lu-jah! God Om-ni-po-tent reign-eth. Hal-le-lu-jah!

Second system of the musical score. The lyrics continue: Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! lu-jah! Hal-le-lu-jah! for the Lord Hal-le-lu-jah! Hal-le-lu-jah! for the Lord lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah!

Third system of the musical score. The lyrics conclude: Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! God Om-ni-po-tent reign-eth. Hal-le-lu-jah! God Om-ni-po-tent reign-eth. Hal-le-lu-jah! lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah!

*) Händel's score has here



2 syllables for one note, it is therefore better to substitute two 16th notes for the 8th

le - - lu - - jah! The king-dom of this —

Hal - le - lu - jah! The king-dom of this

le - - - lu - jah! The king-dom of this

lu - jah! Hal - le - lu - jah! The king-dom of this —

(p) C

world is be - - come the King - dom of our

world is be - - come the King - dom of our

world is be - - come the King - dom of our

world is be - - come the King - dom of our

mf *f*

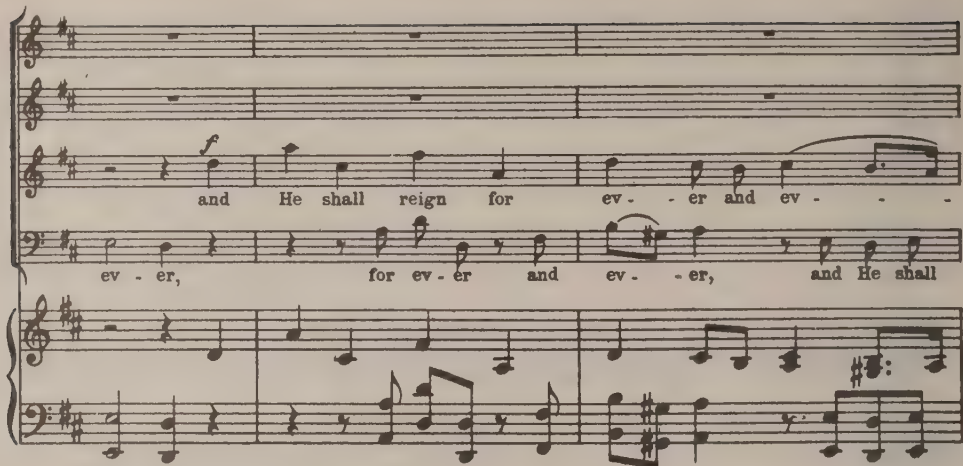
Lord and of His Christ, and of His Christ;

Lord and of His Christ, and of His Christ;

Lord and of His Christ, and of His Christ;

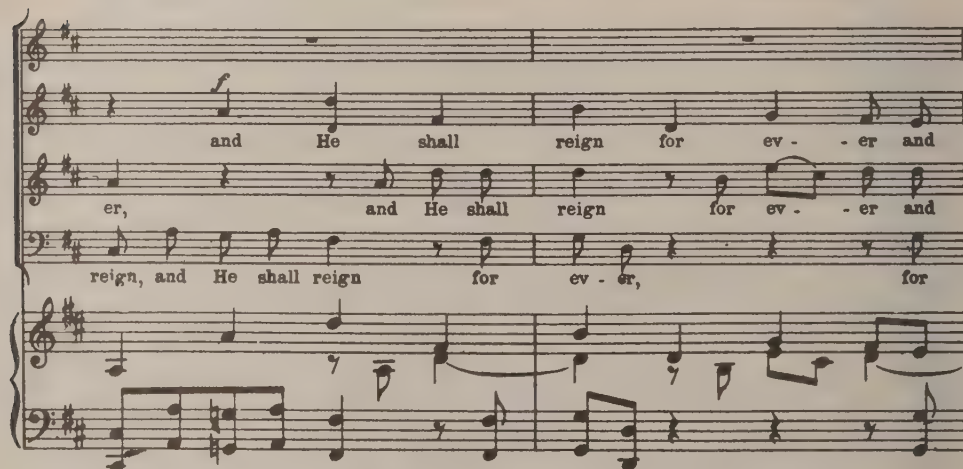
Lord and of His Christ, and of His Christ; and He shall reign for ev - er and

f D



and He shall reign for ev - er and ev -

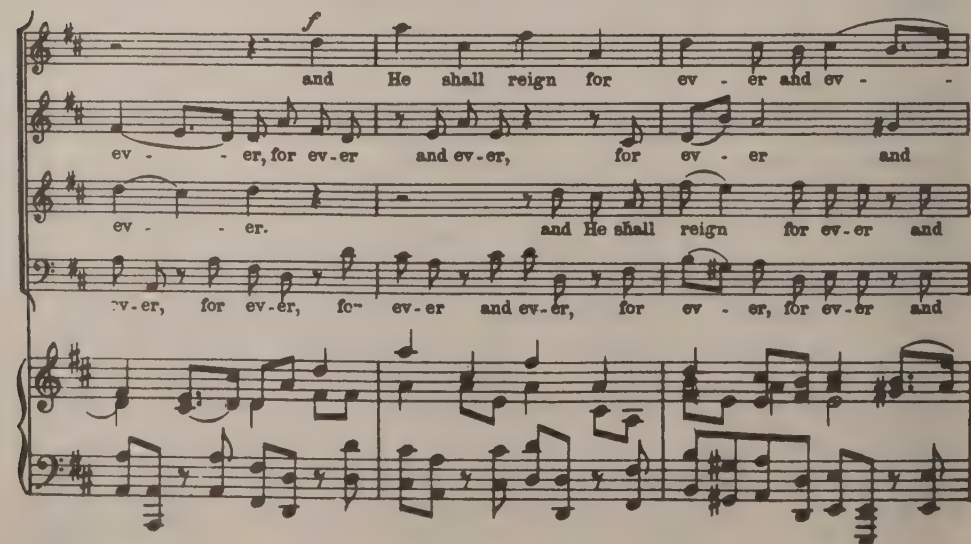
ev - er, for ev - er and ev - er, and He shall



and He shall reign for ev - er and

er, and He shall reign for ev - er and

reign, and He shall reign for ev - er, for



and He shall reign for ev - er and ev -

ev - er, for ev - er and ev - er, for ev - er and

ev - er. and He shall reign for ev - er and

ev - er, for ev - er, for ev - er and ev - er, for ev - er, for ev - er and

E

er. King of Kings,
 ev - er. King of Kings,
 ev - er, for ev - er and ev - er. Hal-le-lu-jah! Hal-le-
 ev - er, for ev - er and ev - er. Hal-le-lu-jah! Hal-le-

E

and Lord of Lords.
 and Lord of Lords.
 lu-jah! For ev - er and ev - er. Hal-le-lu-jah! Hal-le-
 lu-jah! For ev - er and ev - er. Hal-le-lu-jah! Hal-le-

King of Kings,
 For ev - er and ev - er. Hal-le-lu-jah! Hal-le-
 lu-jah! For ev - er and ev - er. Hal-le-lu-jah! Hal-le-
 lu-jah! For ev - er and ev - er. Hal-le-lu-jah! Hal-le-

and Lord of Lords,

lu-jah! For ev-er and ev-er. Hal-le-lu-jah! Hal-le-

lu-jah! For ev-er and ev-er. Hal-le-lu-jah! Hal-le-

lu-jah! For ev-er and ev-er. Hal-le-lu-jah! Hal-le-

King of Kings,

lu-jah! For ev-er and ev-er. Hal-le-lu-jah! Hal-le-

lu-jah! For ev-er and ev-er. Hal-le-lu-jah! Hal-le-

lu-jah! For ev-er and ev-er. Hal-le-lu-jah! Hal-le-

and Lord of Lords, and Lord of Lords, and He shall

lu-jah! King of Kings, and Lord of Lords,

lu-jah! King of Kings, and Lord of Lords,

lu-jah! King of Kings, and Lord of Lords, and He shall

reign, and
and He shall reign, and He shall
and He shall reign, and He shall reign,
reign for ev - er and ev - er,

He shall reign for ev - er and ev - er,
reign for ev - er and ev - er, King of
and He shall reign for ev - er and ev - er, King of
and He shall reign for ev - er and ev - er, King of

for ev - er and ev - er. Hal-le-lu-jah! Hal-le-
Kings, for ev - er and ev - er, and Lord of Lords. Hal-le-lu-jah! Hal-le-
Kings, and Lord of Lords,
Kings, for ev - er and ev - er, and Lord of Lords. Hal-le-lu-jah! Hal-le-

lu-jah! and He shall reign for ev - er, for

lu-jah! and He shall reign for

— and He shall reign for ev - er, for

lu-jah! and He shall reign for ev - er, for

ev - er and ev - er, King of Kings, and Lord of

ev - er and ev - er, King of Kings, and Lord of

ev - er and ev - er, King of Kings, and Lord of

ev - er and ev - er, King of Kings, and Lord of

Lords, King of Kings, and Lord of Lords, and

Lords, King of Kings, and Lord of Lords, and

Lords, King of Kings, and Lord of Lords, and

Lords, King of Kings, and Lord of Lords, and He shall

He shall reign for ev-er and ev-er, King of

He shall reign for ev-er and ev-er, for ev-er and

He shall reign for ev-er and ev-er, for ev-er and

reign for ev-er, for ev-er and ev-er, for ev-er and

Kings, and Lord of Lords. Hal-le-lu-jah! Hal-le-

ev-er, for ev-er and ev-er. Hal-le-lu-jah! Hal-le-

ev-er, for ev-er and ev-er. Hal-le-lu-jah! Hal-le-

ev-er, for ev-er and ev-er. Hal-le-lu-jah! Hal-le-

lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah!

lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah!

lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah!

lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah!

PART III

No 45. - AIR FOR SOPRANO

"I KNOW THAT MY REDEEMER LIVETH"

Job xix: 25, 26; 1 Cor. xv: 20

Larghetto (♩=72)

First system of the piano introduction. The music is in A major (three sharps) and 3/4 time. The tempo is Larghetto (♩=72). The dynamic is *mp* (mezzo-piano). The right hand features a melody with grace notes, while the left hand provides a harmonic accompaniment.

Second system of the piano introduction. The melody continues in the right hand, and the left hand accompaniment remains consistent.

Third system of the piano introduction. The right hand melody leads into a *cresc.* (crescendo) section. The left hand accompaniment supports the overall texture.

First system of the soprano solo, marked **A**. The vocal line begins with the lyrics "I know that my Re - deem - er liv - eth,". The piano accompaniment starts with a *dim.* (diminuendo) and includes a *p* (piano) dynamic marking.

Second system of the soprano solo. The vocal line continues with the lyrics "and that He shall stand". The piano accompaniment provides a steady harmonic foundation.

at the lat - - - ter day up-on the

earth. I know that my Re -

B

deem - er liv-eth, and that He shall stand

at the lat - - - ter day up-on the earth, up-on the

earth. I know that my Re - deem - er liv-eth, and He shall

C

*) This appoggiatura is not in Händel's score

stand at the lat - - - ter day up-on the earth,

up-on the earth:

p *cresc.*

D
And though worms de - stroy this bod-y,

yet in my flesh shall I see

God, yet in my flesh shall I see God.

E

I know that my Re-

deem-er liv-eth. And though worms de-stroy this

bod-y, yet in my flesh shall I see God, yet in my

flesh shall I see God, shall I see God. I

know that my Re - deem - er liv - eth.

F
For now is Christ ris - en from the dead,

the first - - fruits of them that

sleep, _____ of them that sleep, the

G
first - - fruits of them that sleep.

cresc.

For now is Christ ris-en, for now is Christ

p *cresc.*

ris-en from the dead, the

p

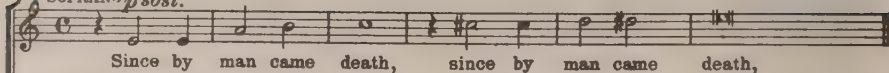
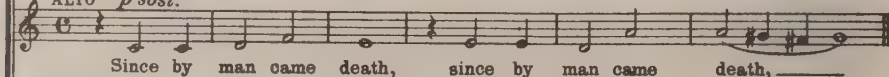
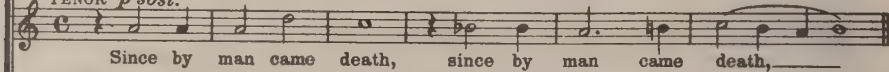
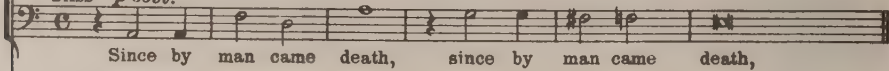
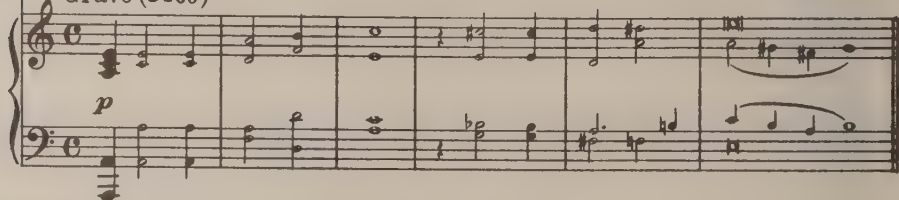
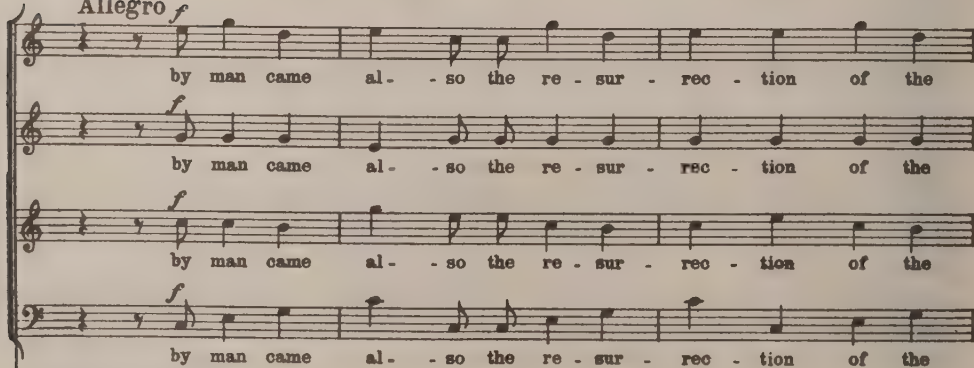
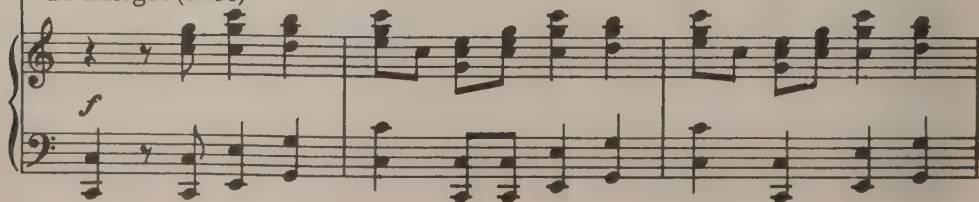
Adagio

first-fruits of them, of them that sleep.

Nº 46. - CHORUS

"SINCE BY MAN CAME DEATH"

1 Cor. xv: 21

GraveSOPRANO *p sost.*ALTO *p sost.*TENOR *p sost.*BASS *p sost.***Grave** (♩=60)**A**
Allegro *f***A** **Allegro** (♩=84)

dead, by man came al - so the re - sur - - rec - tion of the

dead, by man came al - so the re - - sur - rec - tion of the

dead, by man came al - so the re - sur - - rec - tion of the

dead, by man came al - so the re - sur - - rec - tion of the

dead, by man came al - so the re - sur - - rec - tion of the dead.

dead, by man came al - so the re - sur - - rec - tion of the dead.

dead, by man came al - so the re - sur - - rec - tion of the dead.

dead, by man came al - so the re - sur - - rec - tion of the dead.

B Grave

For as in Ad - am all die, for as in Ad - am all die,
 For as in Ad - am all die, for as in Ad - am all die,
 For as in Ad - am all die, for as in Ad - am all die,
 For as in Ad - am all die, for as in Ad - am all die,

B Grave (♩=60)

For as in Ad - am all die, for as in Ad - am all die,

C Allegro

e - ven so in Christ shall all be made a - live, e - ven so in
 e - ven so in Christ shall all be made a - live, e - ven so in
 e - ven so in Christ shall all be made a - live, e - ven so in
 e - ven so in Christ shall all be made a - live, e - ven so in

C Allegro (♩=84)

Christ shall all be made a - live, e - ven so in Christ shall all,
 Christ shall all be made a - live, e - ven so in Christ shall all,
 Christ shall all be made a - live, e - ven so in Christ shall all,
 Christ shall all be made a - live, e - ven so in Christ shall all,

Christ shall all be made a - live, e - ven so in Christ shall all,
 Christ shall all be made a - live, e - ven so in Christ shall all,
 Christ shall all be made a - live, e - ven so in Christ shall all,
 Christ shall all be made a - live, e - ven so in Christ shall all,

so in Christ shall all be made a - live, evn so in

so in Christ shall all be made a - live, evn so in

so in Christ shall all be made a - live, evn so in

so in Christ shall all be made a - live, evn so in

Christ shall all, shall all be made a - live

Christ shall all, shall all be made a - live.

Christ shall all, shall all be made a - live.

Christ shall all, shall all be made a - live.

Christ shall all, shall all be made a - live

Christ shall all, shall all be made a - live.

Christ shall all, shall all be made a - live.

Christ shall all, shall all be made a - live.

No 47. - RECITATIVE FOR BASS

"BEHOLD, I TELL YOU A MYSTERY"

1 Cor. xv: 51, 52

BASS SOLO

Be-hold, I tell you a mys-ter-y; we shall not all

sleep, but we shall all be chang'd in a mo-ment, in the

twinkling of an eye, at the last trumpet.

No 48. - AIR FOR BASS

"THE TRUMPET SHALL SOUND"

1 Cor. xv: 52, 53

Pomposo, ma non allegro ($\text{♩} = 80$)

Trumpet Solo



BASS SOLO $\text{\textcircled{A}}$

The trum-pet shall sound, _____ and the dead shall be

$\text{\textcircled{A}}$

f *p*

raised, _____ and the dead shall be raised _____ in-cor-

rup-ti-ble; _____ the

trumpet shall sound, — and the dead shall be

B

raised, be raised in - cor - rup-ti-ble, be

raised in - cor - rup-ti-ble, and we shall be chang'd, —

and we shall be chang'd.

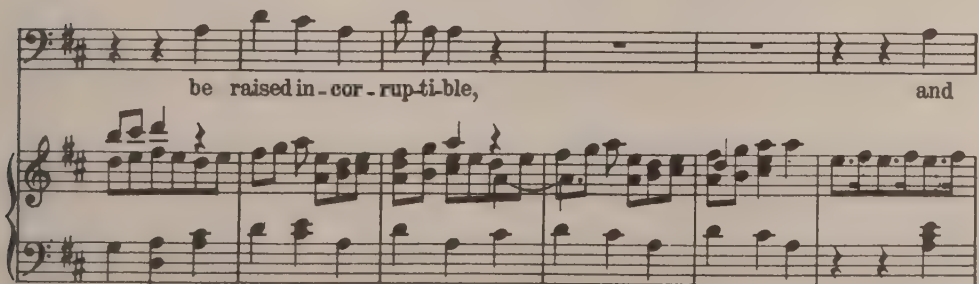
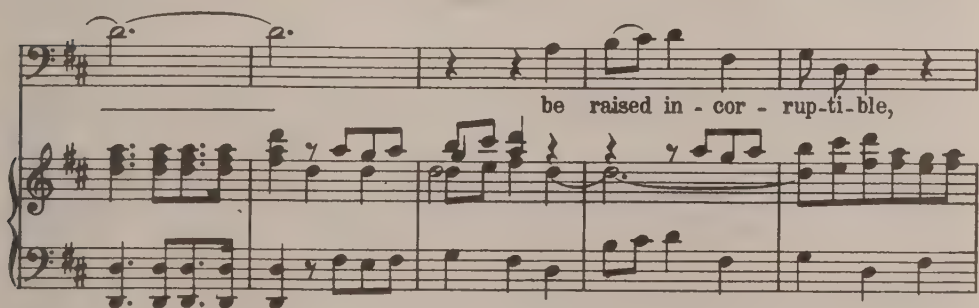
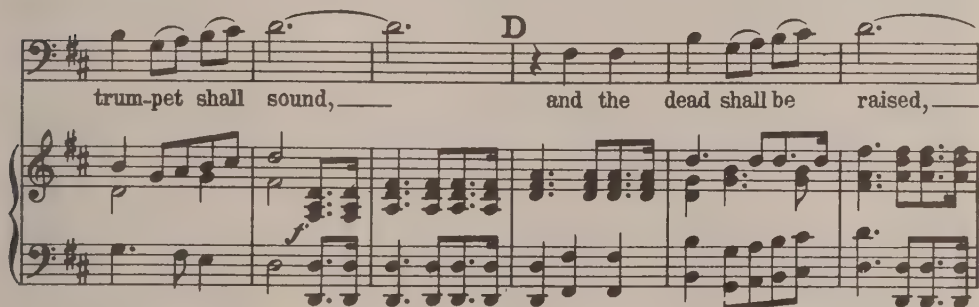
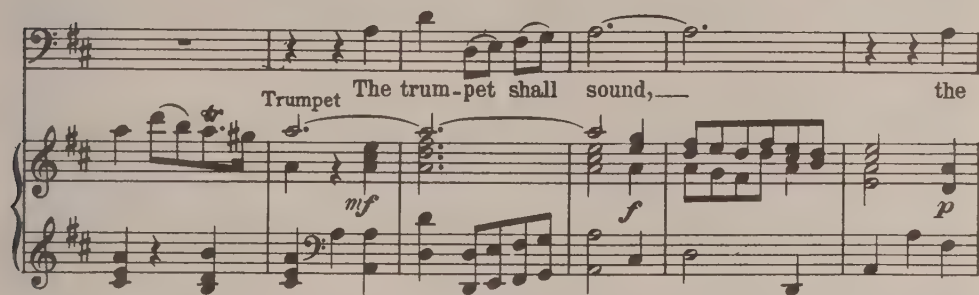
C

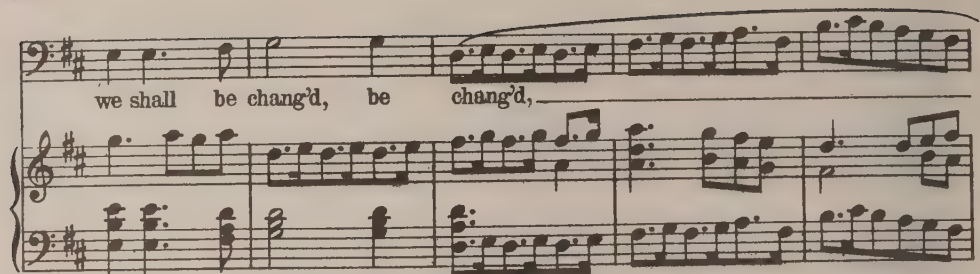
*) Händel's score has here



**) Händel's score has here, including last note in preceding bar,

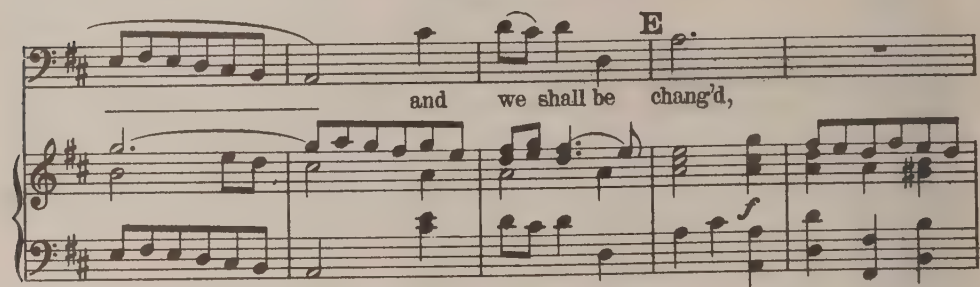






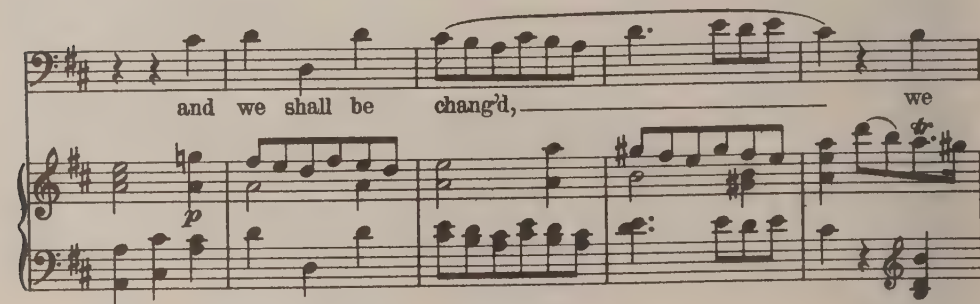
we shall be chang'd, be chang'd,

This system contains the first two staves of music. The bass staff has a vocal line with lyrics and a piano accompaniment. The treble staff has a piano accompaniment. The key signature is two sharps (F# and C#).



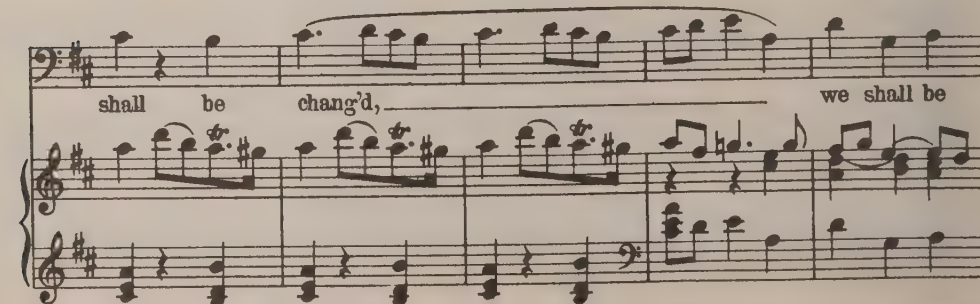
and we shall be chang'd,

This system contains the next two staves. The bass staff continues the vocal line with lyrics and includes a fermata over a whole note E. The piano accompaniment continues in both staves.



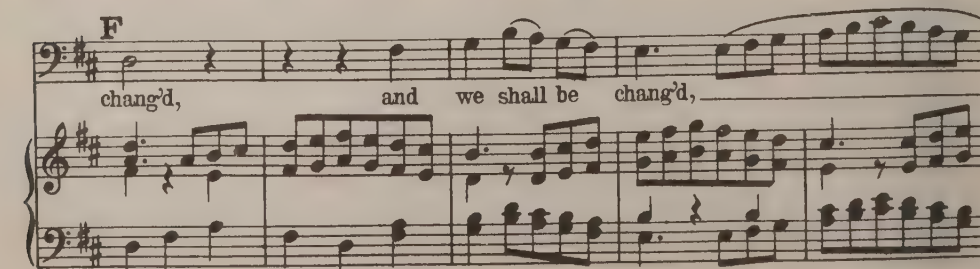
and we shall be chang'd, we

This system contains the next two staves. The bass staff continues the vocal line with lyrics. The piano accompaniment continues in both staves.



shall be chang'd, we shall be

This system contains the next two staves. The bass staff continues the vocal line with lyrics. The piano accompaniment continues in both staves.



chang'd, and we shall be chang'd,

This system contains the final two staves. The bass staff continues the vocal line with lyrics. The piano accompaniment continues in both staves.

and we shall be

This system contains the first staff of music. The vocal line (treble clef) begins with a half note G4, followed by a quarter note A4, and then a half note B4. The piano accompaniment (grand staff) features a continuous eighth-note pattern in the right hand and a simpler bass line in the left hand.

chang'd, we shall be chang'd,

This system continues the musical piece. The vocal line has a half note G4, a quarter note A4, and a half note B4. The piano accompaniment maintains the eighth-note pattern in the right hand.

Adagio G *a tempo*

and we shall be chang'd, we shall be chang'd.

This system marks a tempo change. The tempo is marked "Adagio" and the key signature changes to G major (one sharp). The vocal line has a half note G4, a quarter note A4, and a half note B4. The piano accompaniment features a continuous eighth-note pattern in the right hand. The tempo returns to "a tempo" at the end of the system.

This system continues the piano accompaniment with a continuous eighth-note pattern in the right hand and a simpler bass line in the left hand.

This system continues the piano accompaniment with a continuous eighth-note pattern in the right hand and a simpler bass line in the left hand.

This system continues the piano accompaniment with a continuous eighth-note pattern in the right hand and a simpler bass line in the left hand.

Fine

^{*)}
For this cor - rup - ti - ble must put on in - - cor - rup - tion,

for this cor - rup - ti - ble must put on,

must put on,

— must put on, must put on in - - cor - rup - tion;

cresc.

and this mor - tal must put — on im - mor -

^{*)} This section is generally omitted.

tal -

i - ty, and this

mor - tal must put on im - mor - tal -

i - ty, im - mor - tal - i - ty. The

Dal %

Dal %

*) NO 49. - RECITATIVE FOR ALTO

"THEN SHALL BE BROUGHT TO PASS"

1 Cor. xv: 54

ALTO SOLO

Then shall be brought to pass the say-ing that is

writ-ten, Death is swal-low'd up in vic-to-ry.

*) Nos. 49, 50, 51, 52 are generally omitted.

NO 50. - DUET FOR ALTO AND TENOR

"O DEATH, WHERE IS THY STING?"

1 Cor. xv: 55, 56

ALTO SOLO

Andante

TENOR SOLO O death, O death, where, where is thy sting? O death, where is thy

Andante (♩ = 69)

O grave, O

sting? O grave, where is thy vic-to-ry? O grave! O death,

grave, where, where is thy vic-to-ry? where is thy vic-to-ry? O death,

N.B. - This Duet is given in the abridged form indicated by Händel in the Dublin score. Compare the Full Score.

death, O death, where, where is thy sting? where, O grave, where is thy
 where, where is thy sting? where, where is thy sting? O grave, where is thy

A

vic-to-ry? O death, where, where is thy sting? O grave,—
 vic-to-ry? O grave! O death, where, where is thy sting? O

A

— O grave, where is thy vic-to-ry? O grave,—where is thy
 grave, O grave, where is thy vic-to-ry? O grave.—where is thy

vic-to-ry? The sting— of death is sin, the sting of death is sin, and —

vic-to-ry? The sting— of death is sin, and the

— the strength of sin is — the law, the sting—

strength of sin — is — the law, the sting— of death is sin, the

— of death is sin, and the strength of sin — is — the law.

sting of death is sin, and — the strength of sin is — the law.

attaca

No 51. - CHORUS

"BUT THANKS BE TO GOD"

1 Cor. xv: 57

Andante

SOPRANO

ALTO

TENOR

BASS

But thanks, but thanks, thanks, thanks be to God, but thanks. but

But thanks, but thanks, thanks, thanks be to God, to God, thanks be to

But thanks, but thanks, thanks, thanks be to God, thanks be to

But thanks, but thanks, thanks, thanks be to God, thanks be to

Andante (♩ = 69)

thanks, thanks, thanks be to God, who giv-eth us the vic-to-ry, the vic-to-ry thro'

God, thanks be to God, who giv-eth us the vic-to-ry thro'

God, thanks be to God, to God, who giv-eth us the vic-to-ry thro'

God, thanks be to God,

our Lord Je - sus Christ,
 our Lord Je - sus Christ, who giv-eth us the
 our Lord Je - sus Christ, who giv-eth us the vic - to - ry, who
 who giv-eth us the vic - to - ry, the vic - to - ry thro'

A

who giv-eth us the vic - to - ry thro' our Lord Je - sus Christ,
 vic - to - ry, who giv-eth us the vic - to - ry thro' our Lord Je - sus Christ, but
 giv-eth us, who giv-eth us the vic - to - ry thro' our Lord Je - sus Christ,
 our Lord Je - - sus Christ, thro' our Lord Je - sus Christ,

A

but
 thanks, but thanks, thanks be to God, thanks be to God,
 but thanks, but thanks, thanks,

thanks, but thanks, but thanks, but thanks, thanks be to God,
 thanks be to God, but thanks, thanks be to
 thanks be to God, to God, thanks be to God, to God,
 but thanks, but thanks, but thanks be to God, thanks

thanks be to God, but thanks, but thanks, thanks,
 God, to God, but thanks be to God,
 but thanks be to God, but
 be to God, but thanks, but thanks, thanks be to God,
 thanks be to God, but thanks, but thanks, thanks be to God,

B

— thanks, thanks be to God, thanks, thanks be to God, thanks be to
 thanks, but thanks, thanks, thanks be to God, thanks be to God, to

B

God, who giv-eth us the vic-to-ry, the
 who giv-eth us the vic-to-ry, who giv-eth us the
 God, who giv-eth us the vic-to-ry, who giv-eth us the
 who giv-eth us the

C

vic-to-ry thro' our Lord Je-sus Christ, but thanks be to God, but thanks,
 vic-to-ry thro' our Lord Je-sus Christ, but thanks, thanks be to God, but
 vic-to-ry thro' our Lord Je-sus Christ, but thanks be to God, but
 vic-to-ry thro' our Lord Je-sus Christ, but thanks be to God, but

C

but thanks, thanks be to God, to God, who giv-eth us the
 thanks, but thanks, thanks be to God,
 thanks, but thanks, thanks be to God, who
 thanks, but thanks, thanks be to God, who

vic - to - ry, who giv - eth us the vic - to - ry, who giv - eth us the
 who giv - eth us the vic - to - ry, the
 giv - eth us the vic - to - ry, the vic - to - ry, who giv - eth us the
 giv - eth us the vic - to - ry, the vic - to - ry, who giv - eth us the

D

vic - to - ry thro' our Lord Je - sus Christ,
 vic - to - ry thro' our Lord Je - sus Christ, but thanks, but thanks, thanks,
 vic - to - ry thro' our Lord Je - sus Christ, but thanks, thanks, thanks be to
 vic - to - ry thro' our Lord Je - sus Christ,

D

but thanks, thanks, thanks be to
 thanks be to God, thanks, thanks be to God, but thanks, thanks,
 God, thanks, thanks be to God, to God, but thanks, thanks,
 but thanks, thanks,

God, thanks be to God, who giv-eth us the vic - - to -
 thanks be to God, to God, who
 thanks be to God, thanks be to God, who giv-eth us the
 thanks be to God, thanks be to God, who

- ry thro' our Lord Je - - sus Christ, who
 giv-eth us the vic - to - ry, who giv-eth us the vic - to - ry, who
 vic - to - ry, who giv-eth us the vic - to - ry, the vic - to - ry, who
 giv-eth us the vic - to - ry, who giv-eth us the vic - to - ry who

Adagio

giv-eth us the vic - to - ry thro' our Lord Je - sus Christ.
 giv-eth us the vic - to - ry thro' our Lord Je - sus Christ.
 giv-eth us the vic - to - ry thro' our Lord Je - sus Christ.
 giv-eth us the vic - to - ry thro' our Lord Je - sus Christ.

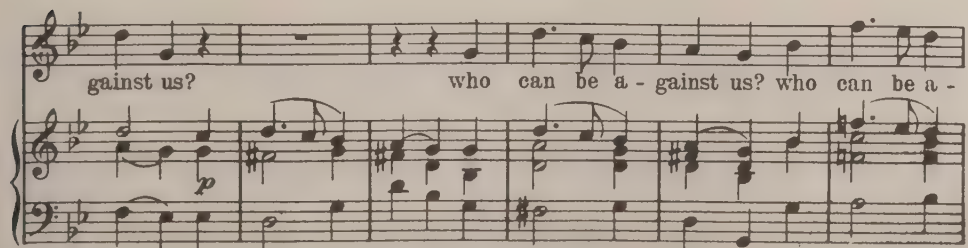
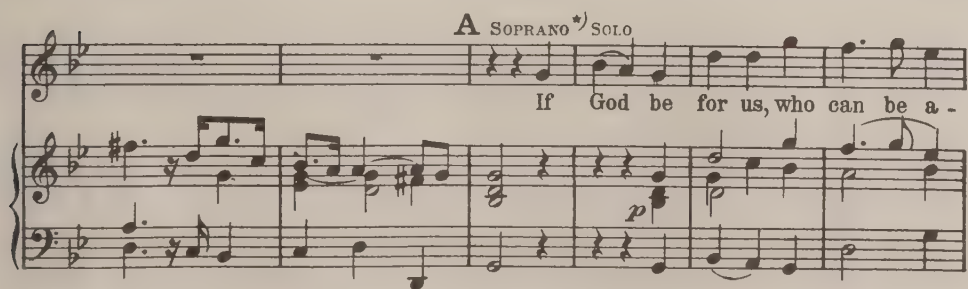
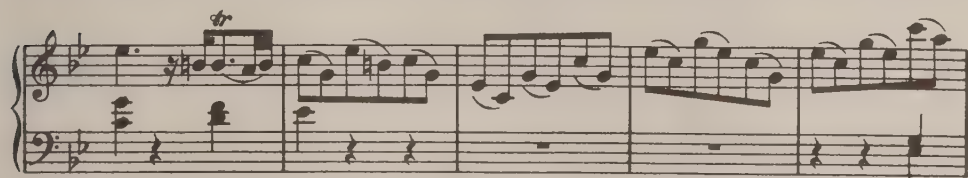
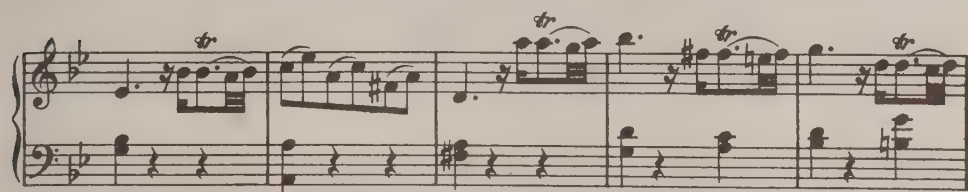
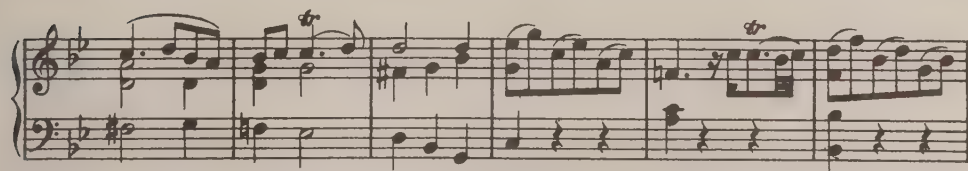
Adagio

No 52. - AIR FOR SOPRANO

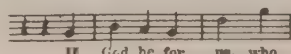
"IF GOD BE FOR US, WHO CAN BE AGAINST US?"

Romans viii: 31, 33, 34

Larghetto (♩ = 88)



*) Händel's score has here:



If God be for us, who

gainst us? If God be for us, who can be a -

gainst us?

B
Who shall lay an-y - thing to the charge of God's e - lect?

of God's e - lect?

Who shall lay an-y - thing to the charge

of God's e - lect?

It is God that

jus-ti - - fi-eth, it is God that jus-ti - - fi - -

- eth.

Who is he that con-demneth?

who is he that con - demneth? who is

he that con - demn - - - - - eth?

It is Christ that

di-ed, yea ra-ther, that is ris-en a - gain,

F

who is at the right hand of God, who

p

makes in-ter-ces-sion for us, who makes in-ter-ces-sion for us, in-ter-

ces-sion for us, who makes in-ter-ces

ces-sion, who makes in-ter-

G

ces-sion, who makes in-ter-

mf *p*

ces - sion for us, who is at the

right hand of God, who is at the right hand of God, at the right hand of

Adagio

God, who makes in-ter - ces-sion for us.

ad lib.

f a tempo

No 53. - CHORUS

"WORTHY IS THE LAMB THAT WAS SLAIN"

Rev. v. 12, 13

Largo

SOPRANO

Wor - thy is the Lamb that was slain, and hath re -

ALTO

Wor - thy is the Lamb that was slain, and hath re -

TENOR

Wor - thy is the Lamb that was slain, and hath re -

BASS

Wor - thy is the Lamb that was slain, and hath re -

Largo (♩ = 60)

deem-ed us to God by His blood, to receive power, and riches, and

deem-ed us to God by His blood, to receive power, and riches, and

deem-ed us to God by His blood, to receive power, and riches, and

deem-ed us to God by His blood, to receive power, and riches, and

Andante

deem-ed us to God by His blood, to receive power, and riches, and

deem-ed us to God by His blood, to receive power, and riches, and

deem-ed us to God by His blood, to receive power, and riches, and

deem-ed us to God by His blood, to receive power, and riches, and

Andante (♩ = 70)

deem-ed us to God by His blood, to receive power, and riches, and

deem-ed us to God by His blood, to receive power, and riches, and

deem-ed us to God by His blood, to receive power, and riches, and

deem-ed us to God by His blood, to receive power, and riches, and

wis-dom, and strength, and hon-our, and glo-ry, and
 wis-dom, and strength, and hon-our, and glo-ry, and
 wis-dom, and strength, and hon-our, and glo-ry, and
 wis-dom, and strength, and hon-our, and glo-ry, and

A Largo

bless - ing. Wor - thy is the Lamb that was slain,
 bless - ing. Wor - thy is the Lamb that was slain,
 bless - ing. Wor - thy is the Lamb that was slain,
 bless - ing. Wor - thy is the Lamb that was slain,

A Largo (♩ = 58)

and hath re - deem - ed us to God, to God by His
 and hath re - deem - ed us to God, to God by His
 and hath re - deem - ed us to God, to God by His
 and hath re - deem - ed us to God, to God by His

Andante

blood, to receive power, and rich-es, and wisdom, and strength, and
 blood, to receive power, and rich-es, and wisdom, and strength, and
 blood, to receive pow-er, and rich-es, and wisdom, and strength, and
 blood, to receive pow-er, and rich-es, and wisdom, and strength, and

Andante (♩ = 70)

B Larghetto

honour, and glo-ry, and bless-ing.
 honour, and glo-ry, and bless-ing.
 honour, and glo-ry, and bless-ing. Bless-ing and honour, glory and
 honour, and glo-ry, and bless-ing. Bless-ing and honour, glory and

B Larghetto (♩ = 76)

pow'r, be un-to Him, be-un-to Him that sit-teth up-on the
 pow'r, be un-to Him, be-un-to Him that sit-teth up-on the

Blessing and honour, glory and pow'r, be un-to Him, be un-to

throne, and un - to the Lamb,

throne, and un - to the Lamb.

Him that sit-teth up-on the throne, _____ and un - to the Lamb,

Bless - ing and

that sit-teth up-on the throne, and un - to the Lamb,

for ev - er and ev - er, for ev - er and ev - er, glo

hon-our, glo-ry and pow'r, be un - to Him, be un - to Him

for ev - er and ev - er, for ev - er and ev - er, for ev - er and

Bless-ing and hon-our, glory and

ry,
for ev - er and ev - er, for ev - er, that
ev - er, for ev - er and ev - er,
pow'r, be un - to Him, be un - to Him that sit - teth up - on the

that sit - teth up - on the throne, and
sit - teth up - on the throne, up - on the throne, and
and
throne, up - on the throne, up - on the throne, and

C
un - - to the Lamb. Bless-ing and
un - - to the Lamb. Bless-ing and hon-our, glory and
un - - to the Lamb.
un - - to the Lamb. Bless-ing and hon-our, glory and pow'r, be un - to

C

hon-our, glory and pow'r, be un-to Him, glo- -
 pow'r be un-to Him, glo- - - ry be un-to Him
 Bless-ing and hon-our, glory and pow'r, be un-to
 Him for ev-er,

- ry be un-to Him
 that sit-teth up-on the throne,
 Him, and un- - to the Lamb.
 that sit-teth up-on the throne,

that sit-teth up-on the throne, that
 that
 and

sit - teth up - on the throne, for ev - er and ev - - -
 sit - teth up - on the throne, for ev - - er and ev - - -
 Bless-ing and hon - our, glory and pow'r, be un - to
 un - - to the Lamb for ev - - er and ev - - -

er, and un - - to the Lamb for.
 er, and un - - to the Lamb for.
 Him. Bless-ing and hon - our, glo - ry and pow'r, be un - to Him for
 er. Bless-ing and hon - our, glo - ry and pow'r, be un - to Him for

ev - - - er. Bless-ing and hon - our, glo - ry and pow'r, be un - to
 ev - - - er. Bless-ing and hon - our, glo - ry and pow'r, be un - to
 ev - - - er. Bless-ing and hon - our, glo - ry and pow'r, be un - to
 ev - - - er.

D

Him, be un - to Him, *ff*
 Him, be un - to Him, bless-ing and hon-our, glory and pow'r, be un - to
 Him, be un - to Him, bless-ing and hon-our, glory and pow'r, be un - to
 Bless-ing and hon-our, glory and pow'r, be un - to

D

ff
 bless-ing, hon-our,
 Him, be un - to Him, bless-ing, hon-our,
 Him, be un - to Him, bless-ing, hon-our,
 Him, be un - to Him, bless-ing, hon-our,
 bless-ing, hon-our,

glo - ry and pow - er, be un - to Him that sit - teth up-on the
 glo - ry and pow - er, be un - to Him that sit - teth up-on the
 glo - ry and pow - er, be un - to Him
 glo - ry and pow - er, be un - to Him that

throne, up - on the throne, and un - - to the
 throne, and un - - to the
 that sit - teth up - on the throne, and un - - to the
 sit - teth up - on the throne, and un - to the Lamb, un - to the

E

Lamb, for ev - - er, for
 Lamb, for ev - - er, for ev - - er, for ev - er, for
 Lamb, for ev - - er, for ev - er, for ev - er, for
 Lamb, for ev - er, for ev - er, for

E

ev - - er and ev - - er, for ev - er and ev - er, for
 ev - er and ev - er, for ev - - er and ev - er, for
 ev - er and ev - er, for ev - er and ev - - er, for
 ev - er and ev - er, for ev - - er and ev - er, for

ev - er and ev - er, for ev - er and ev - er, for

ev - er and ev - er, for ev - er and ev -

ev - er and ev - er, for ev - er and ev - er, for

ev - er and ev - er, for ev - er and ev -

Adagio

ev - er, for ev - er and ev - er, for ev - er and ev - er.

er, for ev - er and ev - er, for ev - er and ev - er.

ev - er, for ev - er and ev - er, for ev - er and ev - er.

- er, for ev - er and ev - er, for ev - er and ev - er.

Adagio

F Allegro moderato

A - men, A - men, A -

F Allegro moderato (♩ = 88)

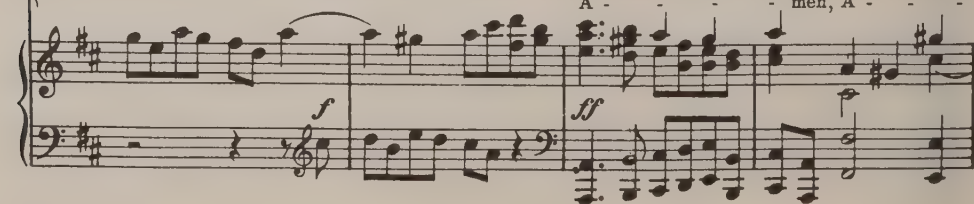
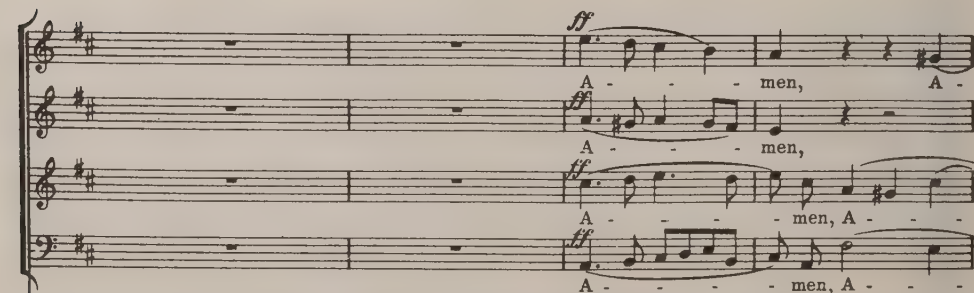
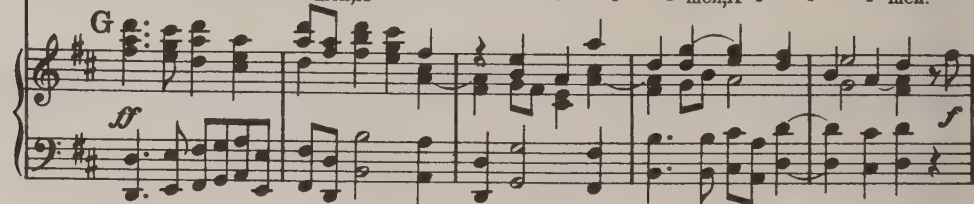
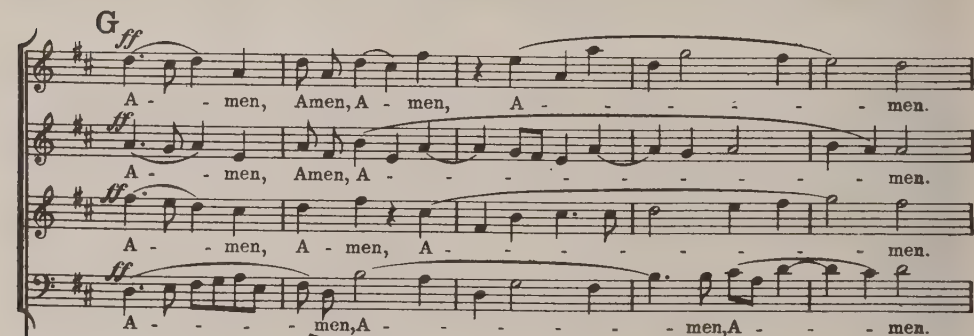
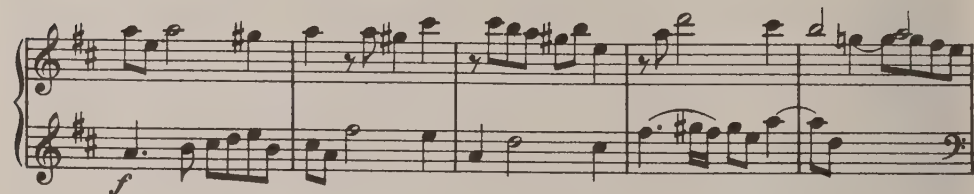
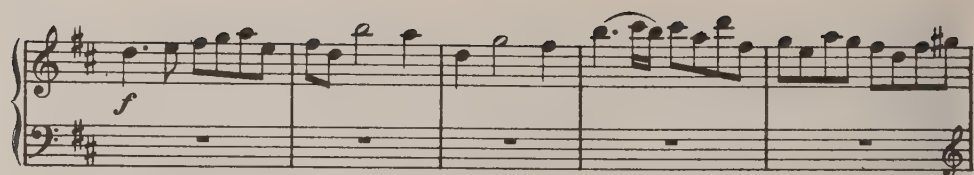
A - - - men, A - - - men, A - - - men, A -

A - men, A - men, A - men.

- men, A - men, A - men, A - men.

A - men, A - men, A - men.

- men, A - men, A - men, A - men.



men, A - men, A -

A - men, A - men, A -

men, A - men, A - men, A -

men, A - men, A -

H

men, A -

men, A -

men, A -

men, A -

men,

men, A -

men, A - men, A -

I

A - men, A - men, A - men, A - men,

A - men, A - men, A - men, A - men,

A - men, A - men, A - men, A - men,

K

men, A -

men, A -

A - men, A -

men, A -

men, A - men, A -

men, A - men, A -

men, A - men, A -

men, A - men, A -

L

men, A - men, A -

men, A - men, A -

men, A -

men, A - men, A -

L

The image shows a page from a musical manuscript, specifically a vocal score for the hymn "Amen" by Franz Schubert. The music is written on five staves. The first four staves are for individual voices (Soprano, Alto, Tenor, Bass), each with its own vocal line and lyrics. The fifth staff is a grand staff for piano accompaniment, consisting of a treble and bass clef joined by a brace. The key signature has two sharps (F# and C#), indicating D major or B minor. The time signature is common time (C). The lyrics are "men, A - - - men, A - - - men, A - - - men, A". The notation includes various musical symbols such as notes, rests, beams, and slurs. There are also dynamic markings like "ff" (fortissimo) at the end of some phrases. The paper appears aged and slightly discolored.

Musical score for "Amen" by Franz Schubert, Op. 107, No. 1. The score is in G major (one sharp) and 4/4 time. It features a vocal melody with lyrics "A - - - men, A - - - men," and a piano accompaniment. The vocal part is marked *ff* (fortissimo). The piano part includes chords and arpeggiated figures. The score is presented on two systems of staves.

[illegible]

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